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IV.

BY ARTHUR M. ABELL

Among the host of composers born within the confines of the Fatherland who have had operas produced during the last twenty-five years, only a few have been crowned with success. Siegfried Wagner has attracted considerable attention. Happily he has not attempted to tread in the footsteps of his father, but has contented himself with writing in a simple, melodious, pleasing and popular style. His music is devoid of originality and is not likely to be long lived. His first opera, "Der Bärenhäuter," was brought out in Munich in 1899. Arnold Mendelssohn handled the same subject in operatic form and his work was produced in Berlin a year later. Mendelssohn's score, which reveals considerable Wagnerian influence, was not successful. Siegfried Wagner fared much better. His other operas, "Herzog Wildfang" (1901), "Der Kobold" (1904), "Bruder Lustig" (1905) and "Das Sternengebot" (1908), were all more or less on the same artistic level, and failed to arouse any real enthusiasm.

Genuine success fell to the lot of Leo Blech with his charming comic operas, "Das war ich" and "Versiegelt," which were at once taken up by all of the principal stages of Germany and which are still frequently given. His other opera, "Alpenkönig und Menschenfeind," was less successful. Blech does not reveal great originality as a composer, but he is a musician possessing charm and he handles the orchestra with consummate skill.

Considerable interest was aroused by Ludwig Thuille's opera, "Lobetanz," the text of which is based on a fairy tale by Otto Julius Bierbaum. Thuille was a native of the Tyrol, but he belongs to the Munich school of composition. The score of "Lobetanz," which was first produced in Mannheim in 1898, is rich in coloring and abounds in good thematic material, but the music, on the whole lacks the strong personal note. Harmonically, Thuille was very bold, and if he had lived he might have done great things. He passed away in Munich in 1907. Two other operas of his, "Theurdank" and "Gugeline," were produced in Munich and Bremen, but they did not long maintain themselves. This composer also attracted attention with some excellent chamber music works and male choruses and lieder.

One of the many composers, who write good "Kapellmeister Musik," and who has been more successful, because of his connections, in having his works produced than the ordinary composer of this caliber, is Max Schillings, who is now the president of the Allgemeiner Deutscher Musikverein. His three operas, "Ingwelde," "Der Pfeifertag" and "Oreste des Aeschylus," have all been produced on various stages and received with respectful attention.

Schillings is a feeling and a thinking musician, but the score of "Ingwelde," which had the greatest number of performances, was too Wagnerian to arouse permanent interest. His orchestral and chamber music works also lack originality.

One of the most remarkable successes of the second rate composers fell to the lot of Wilhelm Kienzl with his opera, "Der Evangelist." It was first produced in 1895. Since then it has had hundreds of performances and is still on the repertory of all the important stages. His earlier operas, as "Urvasi" (1886) and "Heilmars der Narr" (1892), attracted little attention, and his later works, as "Don Quixote" (1898), "Knecht Rupprecht" (1907) and "Der Kuhreigen" (1912), have disappointed his friends, who, after the great success of the "Evangelist," looked to

fessor of physics and he held the position as director of the technical high school of Braunschweig, his native town, for many years. He always dabbled in music, and quite late in life he gave up his other line of work and devoted himself to it exclusively. He has written numerous operas, among which "Der Nachtwächter," the "Lorelei," "St. Foix," "Der Mermann" and "Rübezahl" were produced at different opera houses and received with considerable favor. Sommer possesses powers of invention of no mean order; his technical command is first rate, but he leans too heavily on Wagner, and that has been fatal to his lasting success. It is an interesting fact that all of those composers who have closely imitated Wagner have failed to achieve permanent success. The reason for this is very simple. We prefer the original to the imitator. As a lieder composer Sommer's name is found on modern programs.

It is not necessary here to mention all of those composers who succeeded in getting their works put on the boards only to have them speedily withdrawn after one or two performances. I have endeavored to give only in a general way an idea of the work that has been done in the operatic field in this country during the last two and a half decades, without going too much into detail or attempting to make this review complete. One can form no conception of the number of operatic scores that are turned out each year. When one considers the enormous amount of work connected with the conceiving and executing of a score for the stage, it is amazing.

To give a brief summary of the stage as a whole, Wagner stands absolutely first in his power to draw the general public and in number of performances. But the old masters still retain a great and permanent hold on the masses. Mozart's operas are still prime favorites. Weber, too, is as popular as ever. The "Freischütz" still leads among his operas, but "Oberon" has of late years been revived with great success. Wiesbaden, which has made a specialty of it on account of the Kaiser's gala performances there each year, this work being a great favorite with the Emperor, has given "Oberon" more than 200 times during the last few years.

"Euryanthe" still has an occasional rendition, but it never has been popular. The other old German writers, like Nicolai, Lortzing, Flotow are still favorites with the public. Cornelius succeeded with his "Barber of Bagdad" only; Brüll with the "Golden Cross" only; Gotz with the "Taming of the Shrew"; Conradine Kreutzer with his "Nacht-lager in Granada"; Meyerbeer is still very popular among the masses with his "Huguenots," the "Prophet," "Robert the Devil" and "L'Africaine," while "Dinorah," "North Star" and his other works are now rarely given. Spohr's "Jessonda" has been put on again at rare intervals during the last twenty years, but his other operas are forgotten.

Smetana, the Bohemian, who died one year later than Wagner, still enjoys popularity in Germany with his opera, the "Bartered Bride." "Dalibor," composed in 1868, has also been given with success, but his other operas, as the "Two Widows" (1874), the "Kiss" (1876), the "Secret"



MOZART.

GLUCK.
AN IMMORTAL TRIO.

WEBER.

Kienzl to become the modern Lortzing of Germany. Kienzl is a native of Austria.

Hans Pfitzner, who is at present conductor of the Strassburg Symphony Orchestra, achieved artistic, but not financial, successes with his operas, "Der arme Heinrich" and "Die Rose vom Liebesgarten." Pfitzner is a writer of marked individuality. He handles both the voices and the orchestra with independence and with unusual skill. In boldness of harmonic combinations Pfitzner is one of the most modern of composers. He has successfully tried his hand at most every kind of composition, but he has never attained a real popular success at anything. His themes and harmonies do not speak to the masses.

In Germany one frequently meets with composers more or less successful who take up music as a profession late in life. Probably the best representative of this type is Hans Sommer, of Braunschweig. Sommer was originally pro-



SIEGFRIED WAGNER.

FRIEDRICH SMETANA.

GIUSEPPE VERDI.
Whose operas rival Wagner's in popularity.

AUGUST BUNBERT.

LEO BLECH.

DR. WILHELM KIENZL.

(1878), "Libussa" (1881) and the "Devil's Wall" (1882), have quite disappeared from the boards. It is not generally known to the present generation what a prolific writer of operas Smetana was. "The Bartered Bride," his first important work, written in 1866, was the only one, however, to retain a lasting hold on the public. Smetana's name has also found a permanent place on the concert programs of Germany. His cycle of six symphonic poems under the title of "My Fatherland" has been acclaimed alike by press and public and one of them, particularly the "Moldau," has become a great favorite. His chamber-music is also much beloved by the Germans. Smetana was to Bohemia what Glinka was to Russia, the father of the national element in music.

Great general interest has been aroused during the last few years by the revival of forgotten operas of the old regime, as Gluck's "Armida," Weber's "Three Pintos" and Mozart's "Bastien and Bastienne"; also the charming old comic opera, the "Secret Marriage," by Cimarossa, the father of opera buffa; Pergolesi's "La Serva Padrona"; Dittersdorf's "Doktor und Apotheker," and Donizetti's "Don Pasquale." These works were hailed with delight and found more worthy of performance than much of the modern stuff that has been turned out in the last decade.

The Italian composers of the old regime still retain a powerful hold on the opera-loving masses. Verdi leads with "Aida," but every German opera house frequently gives "Trovatore," "Traviata," "Rigoletto" and "Otello." "Falstaff" has not become popular. Rossini, Donizetti and Bellini enjoy the patronage of the general public with their principal works, as they did fourscore years ago. Rossini's indestructible "Barber" will celebrate its centenary three years hence. Notwithstanding the immense hold that Wagner has gained on music lovers, the average German is still delighted with the romantic opera of the old Italian school.

One man and one only has attempted to emulate Richard Wagner by writing a cycle of operas and in endeavoring to have a special theater built for their production. This is August Bungert, born in 1846. Under the general title of "The Homeric World," Bungert wrote a series of music dramas, attempting to illustrate in tones the salient features of this great epic after the manner in which Wagner treated the "Nibelungen" legend. Bungert, however, had not the genius of Wagner and his pretentious scheme was not successful. Nor was the special opera house which was planned ever built. The site chosen was on the Rhine, not far from Bonn. Bungert, who is still living, has also written symphonies, choral works and a large number of songs. He enjoyed a certain popularity for a time, but his name now is rarely met with on concert programs.

(To Be Continued).

Music, not militancy, is to be used by Missouri women in their campaign for the ballot, who met and welcomed the Missouri Suffrage Band of Maryville, Mo., as it passed through on a tour of central Missouri. The attempt to charm men through music into granting the ballot to women will be conducted through a tour of county fairs. The band is composed of women.—New York Press.

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Christine Miller in the Swiss Forest.

Christine Miller has been enjoying "a gorgeous time" this summer, according to a letter recently received from the well known contralto. The accompanying snapshot



IN THE SWISS FOREST.

was taken in the pine woods of the Swiss forest at Le Col des Roches, and pictures Miss Miller (at the left) and her friend, Miss Ufford.

Henri Scott an Athletic Artist.

"A man not to be trifled with" is the way at least one person facetiously speaks of Henri Scott, the principal basso of the Chicago Grand Opera Company. A glance at the



HENRI SCOTT CAUGHT BY THE CAMERA WHILE IN ROWING ATTIRE.

accompanying picture will convince one that Mr. Scott is not the kind of a man the average person would care about going up against. He is five feet eleven inches tall; his

Well known and highly successful exponent of Leschetizky's principles combined with many original and unique features of a long experience. During last season five of Mr. Heinze's pupils made their debut with the Philharmonic Orchestra in Berlin. Further inquiries invited.

chest measures forty-four inches and his waist thirty-six inches; he weighs exactly 200 pounds. This photograph was taken a few days ago just as the genial basso was about to enter his shell for his daily spin on the Schuylkill River in Philadelphia.

Following are some of the flattering press criticisms which followed Mr. Scott's recent appearances in the West:

Henri Scott, basso, has a rich, resonant quality in his voice which makes it particularly attractive. He sings with artistic finish, a power and impressive dignity that won him high regard.—Detroit News-Tribune.

Henri Scott, basso, of the Chicago Grand Opera Company, divided solo honors with Madame Fremstad, singing the Wotan music in the "Abschied." Mr. Scott became a prime favorite at the Ann Arbor May Festival by reason of his excellent work, and he made a similar impression in the Detroit armory. His voice is rich, well modulated and flexible, and he invariably sings in a manner that satisfies the artistic sensibilities of his hearers.—Detroit Free Press.

Henri Scott, basso, of the Chicago Opera Company, whose work many Detroiters were delighted with at the Ann Arbor May Festival, appeared as assisting soloist and was given a like ovation. With sweeping vigor he gave "Wotan's Farewell," from "Die Walküre," and the deep resonance of his voice showed to fine advantage. Moreover, he is gifted with a deal of temperament, and in the fineness of shading his rendition was delightful.—Detroit Tribune.

One may mention as particularly brilliant the achievements of Madame Clausen, Mr. Whitehill and Mr. Scott.—Chicago Daily Tribune.

Meritorious also was Henri Scott's clever handling of the difficult air, "But Who May Abide the Day of His Coming." His voice disclosed great flexibility and his diction was particularly clear and distinct.—Chicago Examiner.

Henri Scott, one of the basses of the Chicago Grand Opera Company (standing for artistic America) stepped blithely from the Wagnerian utterance and perverted dramatic song of the Italian to intone the deep and solemn notes of Handel—threading the laborious runs with a surety and fullness of tone that was reassuring—making a difficult and thankless task satisfactory. The audience highly approved his rendition of "The People That Walked in Darkness" with a double recall, and he negotiated the difficulties of "Who May Abide" with adroitness and largeness of tone that never left his hearers fearful for lack of breath.—Chicago Daily News.

Mr. Scott has been made known to this community as one of the singers of the Chicago Opera Company. He appeared to be on familiar terms with "The Messiah," for he sang his music without notes and with authoritative style. There can be no doubt that Mr. Scott was a success.—Chicago Record-Herald.

With the "Prologue in Heaven," from Arrigo Boito's "Mefistofele," the magnificent orchestra under Campanini's direction aroused the audience to tremendous enthusiasm, while Henri Scott and the chorus sang the Boito music splendidly.—San Francisco Evening Post.

Henri Scott, who took the Mefistofele role, rendered it most appropriately.—San Francisco Chronicle.

Of especial interest, because so seldom heard, was the prologue from "Mefistofele," Boito's powerful presentation of the "Faust" story in Goethe's poem. Henri Scott as Mefistofele was the soloist and his big bass voice was heard to excellent advantage.—San Francisco Examiner.

Henri Scott was heard to fine advantage in the prologue from "Mefistofele," which was presented by the entire chorus, orchestra and stage band.—San Francisco Evening Bulletin.

The "Stabat Mater" gave Scott plenty of opportunity, and his "Pro Peccatis" and his part in the "Eia Mater" were both profoundly good.—San Francisco Chronicle.

Mr. Scott, heard here with the Dippel operatic forces, sang "Wotan's Farewell" and the "Magic Fire Scene" from "Die Walküre" with recourse to his art and rich vocal equipment, which made this basso a prime favorite during the opera season.—Milwaukee Sentinel.

The grand opera was represented in Henri Scott (known to us by his Raimondo in "Lucia," Prior in "Le Jongleur de Notre Dame," Ramfis in "Aida," Hunding in "Die Walküre," etc.). His powerful voice disclosed magnificent tonal quality, and he sang most effectively Wotan's "Abschied" and "Magic Fire Music" from "Die Walküre" in the true Wagner spirit.—(Translation) Milwaukee German Herald.

Henri Scott sang "Wotan's Farewell" in a rich baritone voice which leaves no doubt that he may be ranked as one of the greatest Wagnerian singers heard in America opera. There is no affectation about this artist. He is sincere and earnest in everything he does, and although he emphasizes the dramatic element of the score, it is done through vocal rather than through physical expression. The sonority of his tonal quality is particularly adapted to the Wagnerian school of interpretation, and the one regret which everyone must have felt who heard him is that the length of the Wotan number prevented its repetition in response to the encore which it received.—Indianapolis Star.

The first soloist heard at the matinee was Henri Scott, whose manner was assuring and whose singing of "Wotan's Farewell" and the "Magic Fire" from "Die Walküre" was a magnificent combination of art and a rich voice.—Indianapolis News.

Followed by the "Evening Star" number by Mr. Scott. He is a first rate artist and the audience would have liked more of him, but the program was long and encores were not allowed, and he had to be satisfied with three or four bows.—Cleveland Plain Dealer. (Advertisement.)

Tenor—My voice has cost me thousands of dollars.
Bass—Too bad, old chap! Can't they operate?—Louisville Evening Post.

PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

G. Schirmer, New York.

SIX ORGAN TRANSCRIPTIONS FROM THE WORKS OF RUSSIAN COMPOSERS. By Harvey B. Gaul.

No. 1 is an album leaf, whatever that title means, and it means no more in French, "Feuille d'Album," than it does in English. The music, however, is excellent, for César Cui composed it, and the arrangement is admirably suited to the organ. The character of this melodious and expressive little piece is that of a meditation.

No. 2 is an andante tranquillo and allegro from the opera "La vie pour le Czar," the first Russian national opera, and composed by Glinka in 1836. Harmonically, this music is out of fashion, but is, nevertheless, full of pleasing melodies of the diatonic sort and has plenty of vitality.

No. 3 is a romance named "Reproche," by G. Karganoff. It has the restless emotion of modern music, but the harmonic changes are comparatively simple. It would not be out of place among Mendelssohn's "Songs Without Words." We find much to commend in this musical, easy, and practical piece.

A. Liadow is responsible for No. 4, which is a pastorale and a composition eminently suitable for the display of solo stops. The bass and left hand parts are sustained while the right hand has a graceful running counterpoint which will please a mixed audience. It is not the most dignified form of organ composition, but the arranger has avoided all suggestion of the clap trap and bird twittering of some of the cheaper French organ writers.

An "Alla Marcia," by W. Rebikoff, is No. 5, and a very satisfactory work it is. There is plenty of character and vitality in this march, and the patrol effect of working up to a climax and diminishing to an echo is well managed, though, of course, this device is somewhat hackneyed.

The last work on the list, No. 6, is the familiar piano solo, "Chant Sans Paroles" in A minor, by Tchaikowsky. The arranger has paid particular attention to the registration and expression marks.

We call the special attention of organists to these six arrangements by Harvey B. Gaul.

EIGHT SONGS BY FREDERIC NORTON.

It is so seldom that humor and high class music are found together that we take a special interest in these really dainty, humorous, melodious, and musicianly songs by Frederic Norton. The humor is not of the buffoon variety but of that deeper sort which is not far removed from tears. W. Graham Robertson wrote the lyrics to which the composer has joined in indissoluble bonds of artistic marriage his most appropriate music. The names of the songs are "The Frozen Pool," "The House in the Hay," "Hush," "Lady Night," "Noon in the Wood," "Proserpine," "The Sleep of the Wood," "Snowdrops." They are written for a high voice, the composer evidently considering the light and dainty music less suitable for the darker hues of contralto tones.

TWO VALSE-INTERMEZZI FOR PIANO, By Wilson G. Smith.

The first of these two valse is called "The Humming-Bird." Without descending to the puerility of realistic imitation of the drone of the humming-bird, the composer has managed to suggest the light and rapid flight of the delicate flying flower we call the humming-bird. Chopin's aristocratic valse are the prototypes of these elegant and poetical works.

"Spring Breezes," the second of the valse-intermezzi, is of the same class, but of a little heavier construction and stronger fiber. Both valse represent the later development of Wilson G. Smith as a composer, and it is impossible to

believe but that these new works will shed a lustre on the composer's already brilliant reputation.

Jul. Heinrich Zimmermann, Leipzig.

STUDY WORK FOR THE FLUTE.

Within a very few years the house of Jul. Heinrich Zimmermann in Leipzig has brought together the largest existing catalogue of music for the study of the flute, and for its many concert uses in solo and ensemble settings. The special pamphlet issued by the house classifies for flute alone, for two flutes, four flutes, flute and piano, two flutes and piano, flute and violin, flute and harp, various flute arrangements in quintet and sextet with oboe, clarinet, bassoon and horn, and a particularly large number of concerted works for flute solo with orchestral accompaniment.

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John Thompson Goes to Europe.

John Thompson, the American pianist, who effected his New York debut last season, sailed August 25 on the steamship New Amsterdam bound for Europe where he is to tour during the season 1913-14. Among others, Mr. Thompson will fill two engagements in London and two in Berlin.

Appended are several New York press reviews on his successful debut in the Metropolis, November 20, 1912:

If anybody expected a pianist of the name John Thompson, who never had an hour's study outside the State of Pennsylvania, to



Photo by Haeseler, Philadelphia.
JOHN THOMPSON.

prove a surprise of the week in a metropolis that runs after foreign stars, such a prophet would have been laughed at—that is before yesterday. But Mr. Thompson made his bow in Aeolian Hall without long hair. A directness of interpretation could not disguise the fact that this young man has wrists of chain lightning. It was almost a surgical deftness of touch that carved out the themes so crisp and clear cut in a maze of composers' weaving. Apparently there are no difficulties for the young man of American talent.—New York Evening Sun.

John Thompson made his debut in Aeolian Hall yesterday in a heroic program in which he made a more than favorable impression. His technical skill is remarkable and the greater credit is his since all the training has been gained in this country.—New York Evening Telegram.

It was with a feeling of patriotic pride that an enthusiastic audience heard a clean-cut young American win his spurs. The audience was impressed with his poise and indication of power. Mr. Thompson overcame all difficulties with ease and assurance.—New York Herald.

Mr. Thompson played with qualities which made him more interesting than many pianists who have been widely heralded both here and abroad. He has a facile, easy technique, a keen rhythm, an unaffected manner and a fine feeling of proportions.—New York Evening Mail.

He has an excellent grounding in technique, and likewise fine and wholesome musical feeling. He will be an artist to be reckoned with.—New York Times.

Mr. Thompson presented a program which was interpreted with rare taste, good expression and absolute accuracy.—New York American.

Mr. Thompson's delivery of the Liszt composition had dash, boldness, confident finger work and style. He played with intelligent purpose.—New York Morning Sun. (Advertisement.)

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Paris, August 19, 1913.

In the last letter which I wrote for the MUSICAL COURIER from Munich there was this little paragraph "Just at present the Opera is brushing up Mozart and Wagner in preparation for the coming Festspiele, giving just as good performances now for the natives at half the price which

the Americans will have to pay when they arrive in August and September." Now a certain person in Munich wrote to the New York office as follows: "The performances of which your correspondent speaks were given with the regular ensemble of the Court Opera, among whom were many beginners. On the other hand, such artists as (here follow five names) are engaged only for the festival and the gala performances, and as the salaries which these artists receive are very high, it is of course necessary to raise the price of seats."

And as the gentleman wrote to New York instead of to me, I am going to put a short answer into these columns. The gentleman is right in his idea that the artists he names are better than most of the artists in the regular Munich company—though there are one or two regularly at Munich who are fully equal to them; but (and that ought to be printed large) they do not belong to the ensemble, nor is it possible to give them sufficient rehearsals to have them properly work into it. Here is what



SOKOLOFF (PERE ET FILS).



MADAME FITZ-RANDOLPH.

one of the artists named said two years ago—I heard this myself: "I came onto the stage during the prelude and was introduced to Dr. Von Bary. I had never seen him before. And then we were expected to do 'Tristan and Isolde.'" The result being that Dr. Van Bary, the Tristan, who has the misfortune to be nearly blind, at one part of the performance in singing an impassioned passage to the Isolde held out his arms toward where he imagined her to be, while as a matter of fact the lady was standing

quite behind him. Artistic, eh? That was under the Mottl regime. I know Bruno Walter has tried to prepare more conscientiously this season and hope he has succeeded, though I have unfortunately had no chance to see any of the performances this season myself. And who these "many beginners" in the Munich ensemble are I do not know. In any ensemble there are bound to be a few young artists, but I do not believe that there were "many" beginners in any one cast. As a cold business proposition I still stick to the idea that a seat for the June performances at eight or ten marks is a better purchase than one for the August and September "festival" performances at twenty-five. Same orchestra, same conductor, same stage; with the exception of the few stars, the same artists. But if you believe that these stars increase the value of a seat at least \$3.75, then I was wrong.

M. H. Hanson, the well known New York manager, is stopping here for two or three days on his way to the various continental capitals. He will return here before leaving for America early in September.

Nobody will deny that, in the accompanying snapshot, Nikolai Sokoloff has all the appearance of what is generally known as a "proud parent." This picture of the Sokoloffs pere et fils was caught in the Luxembourg Gardens, which is the beautiful breathing space belonging to that quarter of the city where Master Sokoloff resides. Just at present he is accompanying his parents on a visit to an old chateau near Nogent le Roi. The many American friends of Mr. Sokoloff, who know him through his former connection with the Boston Symphony Orchestra, will be glad to see this first published photograph of the present "first violin" of the family. He (le pere) will resume teaching about the first of September.

Madame Fitz-Randolph has just closed her very successful season as a vocal teacher here and is off to the Harz Mountains and Heidelberg for a month's rest. She will return to resume work before the beginning of September and is assured of a large class for the coming season.

Mrs. H. H. A. Beach, who has decided to remain in Munich during the coming year, has just returned there from a most interesting summer trip in Norway. She was kind enough to send me several most interesting snapshots taken way up north, and one of them, showing the Svartisen Glacier, is reproduced here, the remarkable thing being that it was taken at 10:30 o'clock in the evening, which will give one an idea of how far north it must lie. The party with which Mrs. Beach travelled was away from the railroad for over a month, using carriages and small steamers or walking, just as time and circumstances dictated. They were lucky enough to have perfect weather, with cool, bracing air and bright sunshine, things for which most of the rest of Europe would be very grateful this summer. Points of special interest seen by them were: Balholm, where Kaiser Wilhelm recently went to dedicate a monument, the Stalheim Pass, the Laatefoss, a remark-

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able waterfall near Odda, and the approach to Bergen. The trip included a week's cruise to the North Cape, where the midnight sun was kind enough to help the Americans celebrate the Fourth of July. Mrs. Beach returned to Munich via Stockholm, Copenhagen and Berlin, and is now at work again preparing for her German concerts of next season.

Thuel Burnham is continuing the Sunday afternoon series of informal recitals at his studio, which at one and the same time afford to the artist a splendid opportunity for working up the repertory for his coming American tour and to his friends a delightful and welcome chance of hearing him play. Last Sunday's program was devoted to Chopin and the previous one to Schumann. Mr. Burnham is very busy with pupils who have been coaching with him all summer, but will go to St. Moritz at the beginning of October for a few weeks' rest before the winter season. He will leave for America just at Christmas time.

André Messager, director of the Opera and composer, has just finished the score of a new work entitled "Beatrice," which will probably see its first production at Theatre de Champs Elysées the coming season.

It is now definitely announced that Mary Garden and Dalmores will not create respectively the roles of Mariella and Gennaro in Wolf-Ferrari's "Jewels of the Madonna" which comes to the Opera next month. Is Madame Garden's voice, which went back on her last June, not yet in good condition? It is possible that her place will be taken by a young prima donna newly engaged at the Opera, named Jane Vally. Rather a risky experiment for a new artist to make her debut at a premiere.

The Opera will turn its attention to Wagner again in the first part of September. "Tristan and Isolde" will come before the "Jewels of the Madonna" premiere and this will be followed by the "Meistersinger."

At the Karlsruhe Opera next month there will be a Richard Strauss week.

Bachaus to Play New Concerto.

Wilhelm Bachaus' season abroad prior to his return to America for a tour under Loudon Charlton's management has been one of exceptional activity. In addition to several recitals in Paris and a series in London, his summer has been devoted to scattered engagements and a protracted period of practice, resulting in a material extension of a repertory already large. Among works that have particularly appealed to the pianist is a concerto by Dr. Otto Neitzel, the well known composer-critic-pianist. It is one which Bachaus considers unusually interesting and effective—and incidentally, extremely difficult. He believes it will appeal strongly to American audiences. MacDowell's concerto in D minor is a recent acquisition

him—for mountain climbing has long been one of his favorite pastimes.

When Bachaus gave his first recital in New York two seasons ago, the achievement that won greatest critical praise was his performance of the Brahms variations on a theme of Paganini.

Bar Harbor Concert.

The Bar Harbor Choral Society, under the direction of Maurice C. Rumsey, of New York, gave a concert at the Building of Arts at that resort on Wednesday afternoon, August 27. A chorus of one hundred voices appeared in an interesting program, including Von Fielitz's cantata, "The God and the Maid." The assisting soloists were: Mabel Monaghan Swan, soprano; Frederic Kennedy, tenor, and Howard R. Stevens, baritone.

Saint-Saëns Gets Praise.

"To watch Saint-Saëns from a corner was to wonder whether he may not be the last of a race of vanishing composers—composers that were also men of the world and loved it. Strauss is not exactly a man of drawing rooms; no more is Reger; still less was Mahler; Puccini courts solitude, his work and his own pastimes. The new generation of French composers is socially queer; the younger Germans, as some say, are queerer.

"The makers of music—real music—nowadays keep to themselves and their intimates. They are not for general society. Yet old Saint-Saëns, like Mendelssohn before him, seemed to bloom in it. As he has loved little things in his music, as he has filled it full of the little elegances, so he has loved little things in life and so he has polished himself in the small urbanities of social intercourse. Yet he has much more—a sprightly wit in his talk, an inexhaustible fund of ideas, a range of interests that some of the scornful youngsters might wisely envy and emulate."—Boston Transcript.

"Is your daughter getting on well with her music?"

"I guess so. The neighbors are getting so they speak to me civilly again."—Toledo Blade.



The approach to Bergen, Norway.

Svartisen Glacier (within the Arctic Circle).

Snapshot taken at 10.30 p. m.

NORTHERN POINTS VISITED THIS SUMMER BY THE AMERICAN COMPOSER, MRS. H. H. A. BEACH.

to the pianist's repertory, while other works of special interest are two sets of variations, one by Jules Wertheim, a Polish composer of distinction, and the other by Chevillard, the great French composer.

An idea of Bachaus' fall activity before his departure for America on November 4 may be gathered from the following list of cities where concerts are booked: Darmstadt, Karlsruhe, Leipzig, Sondershausen, Berlin, Vienna, Budapest, Agram, Munich, Dresden, Chernowitz and Lemberg.

Bachaus has found time for recreation as well as work during the summer. "Roughing it" particularly appeals to him, and many an expedition of several days' duration he has made on foot. At present the Hartz Mountains claim

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Winnipeg, Canada.....Women's Club
Abingdon, Va.....Washington College
Winston-Salem, N. C.....Salem College
Houston, Texas.....Treble Clef Club
Belton, Tex.....Baylor College
Waukesha, Wis.....Artists' Course
Fond du Lac, Wis.....Artists' Course
Beloit, Wis.....Artists' Course
Mankato, Minn.....Theatre

LaCrosse, Wis.....Theatre
Owatonna, Minn.....Pillsbury College
Fargo, N. D.....Artists' Recital Course
Mandan, N. D.....Artists' Course
Fergus Falls, N. D.....Artists' Course
Chicago, Ill.....Fine Arts Theatre
Charleston, Ill.....Normal School
Springfield, Ill.....Amateur Club
Streator, Ill.....Artists' Course
Champaign, Ill.....University Course
Belleville, Ill.....Cecelia Chorus
Huron, S. D.....Amateur Club
Sioux Falls, S. D.....All Saints' College

A Few Important Oratorio and Orchestral Appearances—Season 1912-13

Chicago, Ill.....Apollo Musical Club
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Louisville, Ky.....Orchestral
Evansville, Ind.....Orchestral
Richmond, Ind.....Orchestral
Minneapolis, Minn.....Philharmonic Club
Winnipeg, Canada.....Orchestral
Omaha, Neb.....Orchestral
Kansas City, Mo.....Orchestral
Cedar Rapids, Iowa.....The Children's Crusade—Pierne
Bloomington, Ill.....Orchestral

Akron, Ohio.....Elgar's King Olaf
Columbus, Ohio.....Orchestral
South Bend, Ind.....Festival
Indianapolis, Ind.....Oratorio Social
Huron, S. D.....Festival
Aberdeen, S. D.....Festival
Appleton, Wis.....Festival
Beloit, Wis.....Orchestral
Fond du Lac, Wis.....Orchestral
Mitchell, S. D.....Orchestral
Decatur, Ill.....Orchestral
Des Moines, Iowa.....Festival
Charleston, Ill.....Orchestral
Sioux City, Iowa.....Orchestral

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[This department is designed by the MUSICAL COURIER to be as complete a record as possible of the public performance all over the world of the works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever to help make the record all-encompassing. The clippings and programs sent must report concerts which have actually taken place and must be of recent date.

However, advance notices and advance programs will not be considered. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for the MUSICAL COURIER list. All communications referring to this department must be

addressed:—"American Composition Editor," MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

Beach, Mrs. H. H. A.—"The Year's at the Spring" (song), sung by Urena Akins, German Wallace College School of Music, Berea, Ohio, May 9, 1913.

—"The Year's at the Spring" (song), sung by John W. Nichols, Chautauqua, N. Y., June 30, 1913.

—"The Year's at the Spring" (song), sung by John W. Nichols, Auditorium, Ocean Grove, N. J., August 6, 1913.

—"My Star" (song), sung by Anthony Carlson, Hilo, T. H., July 2, 1913.

Bollinger, Samuel—"Tone Poem" (piano), played by Vernon Spencer, Hilo, Hawaii, July 2, 1913.

Bullard, Frederick Field—"The Sword of Ferrara" (song), sung by Mr. Kaletsch, German Wallace College School of Music, Berea, Ohio, May 19, 1913.

Cadman, Charles Wakefield—"A Moonlight Song" (song), sung by Evan Williams, Norfolk Music Festival, Norfolk, Conn., July 23, 1913.

—"From the Land of the Sky-Blue Water" (song), sung by Miss Huppert, German Wallace College School, Berea, Ohio, May 19, 1913.

—"The Joy of the Morning," "The White Dawn is Stealing," "The Moon Drops Low" (songs), sung by Catharine Pannill Mead, Draper Hall, Oconomowoc, Wis., August 8, 1913.

Campbell-Tipton, Louis—"A Spirit Flower" (song), sung by Evan Williams, Norfolk Music Festival, Norfolk, Conn., July 23, 1913.

—"Minuet," E. major (piano), played by Vernon Spencer, Hilo, Hawaii, July 1, 1913.

Chadwick, George W.—"Allah," "He Loves Me," "Thou Art So Like a Flower" (songs), sung by Alma Huppert, German Wallace College School of Music, Berea, Ohio, January 25, 1913.

—"Folk Song" (song), sung by Anthony Carlson, Hilo, T. H., July 2, 1913.

—"Bedouin Love Song" (song), sung by Anthony Carlson, Hilo, T. H., July 2, 1913.

Dana, Lynn—"Morning" (song), (dedicated to Mr. Nichols), sung by John W. Nichols, Chautauqua, N. Y., July 16, 1913.

DeKoven, Reginald—"The Armorer's Song" from "Robin Hood" (song), sung by Anthony Carlson, Hilo, T. H., July 2, 1913.

Foot, Arthur—"I'm Wearin' Awa'" (song), sung by Fredrica Hubbard, German Wallace College School of Music, Berea, Ohio, January 25, 1913.

—"On the Way to Kew" (song), sung by Anthony Carlson, Hilo, T. H., July 2, 1913.

—"Caprice," op. 27, No. 2 (piano), played by Vernon Spencer, Honolulu, T. H., June 20, 1913.

—"Caprice," op. 27, No. 2 (piano), played by Vernon Spencer, Hilo, T. H., July 2, 1913.

Harris, Victor—"A Man's Song" (song), sung by Anthony Carlson, Hilo, Hawaii, June 30, 1913.

Hawley, Charles Beach—"I Long for You" (song), sung by Donald A. Chalmers, Norfolk Music Festival, Norfolk, Conn., July 23, 1913.

Homer, Sidney—"A Banjo Song" (song), sung by Rose Bryant, Stony Brook, L. I., July 24, 1913.

—"Requiem" (song), sung by Lilyan Campbell, German Wallace College School of Music, Berea, Ohio, January 25, 1913.

—"Mammy's Lullaby" (song), sung by Irene Riddles, German Wallace College School of Music, Berea, Ohio, January 25, 1913.

—"Banjo Song" (song), sung by Catharine Pannill Mead, Oconomowoc, Wis., August 8, 1913.

—"Dearest" (song), sung by John W. Nichols, Auditorium, Ocean Grove, N. J., August 13, 1913.

—"Dearest," "Banjo Song" (songs), sung by Anthony Carlson, Honolulu, T. H., June 20, 1913.

—"Dearest," "Banjo Song" (songs), sung by Anthony Carlson, Kahului, Maui, T. H., June 23, 1913.

—"Dearest," "Banjo Song" (songs), sung by Anthony Carlson, Hilo, Hawaii, June 30, 1913.

La Forge, Frank—"Improvisation," "Gavotte and Musette," "Romance," "Valse de Concert" (piano), played by Ernesto Berumen, Rothenburg-on-the-Tauber, Germany, July 6, 1913.

—"Retreat" (cello), played by Gutia Casini, Rothenburg-on-the-Tauber, Germany, July 6, 1913.

—"Before the Crucifix," "Au einem Boten" (songs), sung by Reinald Werrenrath, Rothenburg-on-the-Tauber, Germany, July 6, 1913.

Le Massena, C. E.—"Albumblatt" (transcription for strings), played by Wassili Leps Symphony Orchestra, Cincinnati, Ohio, July, 1913.

—"Albumblatt" (transcription for strings), played by

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Wassili Leps Symphony Orchestra, Willow Grove Park, Philadelphia, August 8, 1913.

—"Albumblatt" (transcription for strings), played by the Pittsburgh Festival Orchestra, Pittsburgh, Pa., July 23, 1913.

Maas, Marguerite W.—"Berceuse," "Pierrot's Serenade," "Legende" (piano), played by the composer, the Peabody Institute of the City of Baltimore Conservatory of Music, Baltimore, Md., May 29, 1913.

—"Berceuse," "Pierrot's Serenade," "Legend" (piano), played by the composer, Arundell Club, Baltimore, Md., March 29, 1913.

—"My Rosary," "The Half Ring Moon," "My April Lady" (songs), sung by Elizabeth Jeffrey Leckie, Arundell Club, Baltimore, Md., March 29, 1913.

MacDowell, Edward A.—"Of Br'er Rabbit" (from Fireside Tales), "Concert Etude" (piano), played by Carol Robinson, Oconomowoc, Wis., August 8, 1913.

—"To a Wild Rose" (piano), played by Vernon Spencer, Hilo, Hawaii, July 2, 1913.

Mead, Catherine Pannill—"The Log on the Good Ship Nod," "The Little Dutch Garden," "A Song of Singing" (songs), sung by the composer, Oconomowoc, Wis., August 8, 1913.

—"The Little Dutch Garden" (song), sung by Edithe Roberts, Cincinnati Zoological Gardens, Cincinnati, Ohio, June 29 to July 5, 1913.

—"A Song of Singing" (song), sung by Edithe Roberts, Cincinnati Zoological Gardens, Cincinnati, Ohio, June 22 to June 29, 1913.

Neidlinger, William Harold—"Sweet Miss Mary" (song), sung by Catharine Pannill Mead, Draper Hall, Oconomowoc, Wis., August 8, 1913.

Nevin, Ethelbert—"Little Boy Blue" (song), sung by Grace Christian, German Wallace College School of Music, Berea, Ohio, January 25, 1913.

—"Wynken, Blynken and Nod" (song), sung by chorus of pupils, with obligato solo by Miss Bates, German Wallace College School of Music, Berea, Ohio, May 19, 1913.

Paul, Emma G.—"Only" (song), sung by Grace Corbin, Episcopal Church, Gouverneur, N. Y., May 18, 1913.

Rogers, James H.—"Night is a Gray Owl" (song), sung by Miss Huppert, German Wallace College School of Music, Berea, Ohio, May 19, 1913.

—"Julia's Garden" (song), sung by Miss Hubbard, German Wallace College School of Music, Berea, Ohio, May 19, 1913.

—"Love Has Wings" (song), sung by Miss Hyde, German Wallace College School of Music, Berea, Ohio, May 19, 1913.

Rummel, Walter—"Ecstasy" (song), sung by Urena Akins, German Wallace College School of Music, Berea, Ohio, May 9, 1913.

Salter, Mary Turner—"Cry of Rachel" (song), sung by Ernestine Schumann-Heink, Norfolk Music Festival, Norfolk, Conn., July 23, 1913.

Schneider, Edwin—"Bird Raptures" (song), sung by Grace Christian, German Wallace College School of Music, Berea, Ohio, January 25, 1913.

—"Bird Raptures" (song), sung by Edithe Roberts, Cincinnati Zoological Gardens, Cincinnati, Ohio, June 29 to July 5, 1913.

—"Flower Rain" (song), sung by John W. Nichols, Chautauqua, N. Y., July 23, 1913.

—"Flower Rain" (song), sung by John W. Nichols, Auditorium, Ocean Grove, N. J., August 6, 1913.

Speaks, Oley—"How Long Wilt Thou Forget Me?" (song), sung by Mr. Jauney, Chautauqua, N. Y., August 10, 1913.

—"The Lord is My Light" (song), sung by Mrs. MacDonald, Columbus, Ohio, July 13, 1913.

—"On the Road to Mandalay" (song), sung by Anthony Carlson, Honolulu, T. H., June 20, 1913.

—"On the Road to Mandalay" (song), sung by Anthony Carlson, Kahului, Maui, T. H., June 23, 1913.

—"On the Road to Mandalay" (song), sung by Anthony Carlson, Hilo, Hawaii, June 30, 1913.

Spencer, Vernon—"In der Vaterstadt" (song), sung by Anthony Carlson, Honolulu, T. H., June 20, 1913.

Spross, Charles Gilbert—"Yesterday and Today" (song), sung by Evan Williams, Norfolk Music Festival, Norfolk, Conn., July 23, 1913.

Vincent, Henry—"Love's Day" (song), sung by John W. Nichols, Chautauqua, N. Y., July 23, 1913.

Ware, Harriet—"Joy of the Morning" (song), sung by Urena Akins, German Wallace College School of Music, Berea, Ohio, May 9, 1913.

—"Manny's Song" (song), sung by Catharine Pannill Mead, Oconomowoc, Wis., August 8, 1913.

Woodford-Finden, Amy—"Less than the Dust," "Kashmiri Song" (songs), sung by Louise Hattstaedt-Winter, American Conservatory of Music, Chicago, July 23, 1913.

Woodman, R. Huntington—"My Birthnight" (song), sung by Mrs. Nathaniel Parker Turner, Von Ende School of Music, New York, August 1, 1913.

Musical Geography.

"What have you in the very latest song hits?" asked the girl, as she bowed to the clerk in the music store.

"Well," replied the clerk, "we have 'On the Smoke-Kissed Hills of Pittsburgh, Near a Whale of a Pennsylvania Mine,' 'In the Streets of Lowell, Massachusetts, On the Road to Nashua, New Hampshire,' 'By the Glorious Hill Tops of Cincinnati, As Far Away As You Can Get From Cleveland in Ohio,' 'Neath the Orange Blossomed Tree of Los Angeles, Three Thousand Miles From Portland, Maine,' 'By the—'"

"I didn't ask you if you were a train announcer," interrupted the young lady, "I came in here to purchase some of the newest popular songs."

"Well," replied the clerk, "them's them."—Cincinnati Enquirer.

Six performances of "Parsifal" have been announced for the Municipal Opera at Zurich next year.

BISPHAM IN AUSTRALIA.

Sydney, N. S. W., July 1, 1913.

The distinguished American baritone, David Bispham, opened his Australian tour in a series of four concerts in one week, at the Sydney Town Hall, and so great was the enthusiasm that his engagements were arranged so that three more recitals might be given the next week. He will sing in all the principal cities of Australia, before returning to America in August, and the tour promises to be a triumph. The appended press tributes speak for themselves.

The Sydney Herald says:

A rare singer, humorist, tragedian, master of oratory and born entertainer, David Bispham's Sydney concerts reveal him as probably the most versatile artist of distinction who has ever visited

singer gave an interesting object lesson in how English should be sung. Every word was distinguishable, though there was not the slightest appearance of any striving after this distinct articulation.

Interpretation of feeling was the keynote of all that Mr. Bispham did, and impeccable correctness of pitch, delicacy of shading, vigor in declamation, were plainly considered, and rightly so, as being means to an emotional end. Few great artists who have visited us have become so popular as Mr. Bispham. This is due not only to his magnificent voice and perfect artistry, but also to the charming arrangement of his programs, as well as to his geniality and his readiness to satisfy the enthusiastic demands of his listeners for encores.

The Sydney Sun comments as follows:

David Bispham has the best of goods to offer. He is undoubtedly one of the finest artists in the matter of fitting the beautiful word to the beautiful note, and also one of the very greatest interpreters of all schools of songs that has ever delighted an audience in this city. The beautiful legato phrase is there, and so are the rare

5th being the largest of the entire season and one of the largest that any artist has drawn with a classic song recital in this country.

The Sydney News said:

He created a wish among his hearers that they could hear him in one or more of his celebrated roles, such as Alberich, Wotan, the Dutchman, Kurvenal, Wolfram, Telramund or Falstaff.

From the Sydney Bulletin the following is culled:

David Bispham's voice has the deep notes of the cello when it travels several fathoms below the middle register, and yet the upper tones are clear and full. His future appears to stretch ahead across an interminable area of success.

On his return to America from Australia, Mr. Bispham is to begin rehearsals for the light opera, "The Jolly Peasant," by Leo Fall, in which he is to star, opening early in the autumn. His managers, Werba and Luescher, anticipate a great success.

H. T. E.

DAVID BISPHAM SNAPPED WHILE RECITING AND ACTING "THE RAVEN," MUSICAL SETTING BY ARTHUR BERGH.

"Once upon a midnight dreary,
As I pondered weak and weary."

"Suddenly there came a tapping."

"Deep into that darkness peering."

"In there stepped a stately raven."

"Perched upon a bust of Pallas
Just above my chamber door."



"Whose fiery eyes now burned into my
bosom's core."

"On this Home by horror haunted."

"Is there—is there balm in Gilead?
Tell me—tell me, I implore!"

"And his eyes have all the seeming
Of a demon's, that is dreaming."

"And my soul from out that shadow
—Shall be lifted—nevermore."

our shores. He is having large and enthusiastic audiences of all kinds of concert goers, and this new fisher of men embraces big fish and little fish in the sweep of his net. He delights the classicists, while coaxing the legendary "man in the street" into the joyous conviction that "Handel and Schumann and all those fellows are as easy as listening to a barrel organ in the street when a fellow once understands them." At the close of the recitals the audiences are loth to depart, calling and recalling the baritone to the front of the platform—and Bispham is amiable—he responds with the big heartedness that seems to underlie all that he does and says. He is urgently in favor of new songs, and does much in that way to lift our audiences out of Sydney's accustomed rut. For all that, his accentuated success is due as well to old classics in which he is able to demonstrate his high status as a singer.

The Sydney Mail said:

His noble voice is of extraordinary range, his enunciation absolutely perfect, his method of production highly cultured, so that after singing eighteen or twenty numbers his voice is as fresh and vigorous as ever. His assertion that the language of Shakespeare and Milton should be quite good enough to use in singing to an English speaking audience was loudly applauded. Certainly the

flexibility, lightness of touch and power of vowel shading. The golden voice, the perfection in the allegro, the exquisite melodic curve in phrase building, the wonderful ease in singing, the equally wonderful sustaining power, and the gift of distinct and cultured enunciation which he has are the particular attributes to the bel canto school. It means hard, long and earnest work in every branch of the singer's art. Mr. Bispham possesses a luscious voice, flexible, and of wide range. It is of the true "singing" bass variety, and he is equally at home when rolling out his top F sharps and G's, as in his sonorous low register. His diction is delightfully distinct and cultured, as has been intimated, and he emphatically demonstrates that English is second to no other language, provided that one knows how to use it. In a word, he is an authority on speech and song in English.

His recitations to music are a touch of realism, probably never before equaled on the bare platform of the Town Hall.

The opinion is unanimous that as a singer, David Bispham is entirely different from any artist who has ever visited us, his platform methods and manners placing him absolutely in a class by himself. He is undoubtedly a singer of rare ability and an artist of great histrionic powers.

His recitals have been attended by large audiences, that of June

De Treville's Success as Manager.

Due to her beautiful voice, artistry and the delightful program she offers for her costume-recital, "Three Centuries or Prime Donne," Yvonne de Treville, in her unique venture as her own manager, advance and press agent, has been so highly successful that she reports very few open dates available in her next season's tour. Unlike the usual press agent, however, she has refrained from announcing her bookings as soon as they were made, preferring to wait until the beginning of the season, when she will publish the results of her experiment, an experiment that has been watched with deep interest by the musical profession.

Henry Schoenfeld has been elected director of the Los Angeles Woman's Orchestra. In this, the fifty young women who comprise the orchestra have shown excellent judgment.—Los Angeles Graphic.



IN AMERICA
FOR THE SEA-
SON 1913-14.

KATHLEEN PARLOW

THE
GREATEST
WOMAN
VIOLINIST

Management: Loudon Charlton, Carnegie Hall, New York

NORDICA'S AUSTRALIAN TRIUMPHS.

From distant Australia comes the news of the great triumphs of Madame Nordica and her concert party which includes Paul Dufault, tenor; Franklin Holding, violinist, and Romayne Simmons, accompanists. The Nordica Australian tournee is managed by Frederic Shipman the well known Chicago impresario.

The appended reviews culled from the Sydney daily papers, following the first Nordica concerts in that city, tell their own eloquent story of the American diva's brilliant triumph on the occasion of her initial appearance in the Antipodes:

MADAME NORDICA.

A GREAT ARTIST.

BRILLIANTLY SUPPORTED.

Lillian Nordica, long in reaching this country, proved herself at the Town Hall last night, still a singer of regnant charm. Australia has not seen since Calve was here a soprano who so convincingly suggests the dramatic atmosphere of the opera house as this great artist. Her beautiful voice is not so heavy as had been anticipated, its extreme purity of tone almost justifying the term "silvery," but it has the rare characteristic of roundness in the high register. Always employed dramatically in relation to the text, this feeling for the situation is further suggested by the artist in poses of natural grace. On her first appearance, radiant in her emerald diadem and many flashing gems, the smiling prima donna was welcomed with a storm of applause, and this was renewed many times during the evening.

However, there was another element in the success of the evening. The support was really wonderfully strong. Paul Dufault, last here with Madame De Cienaros, has returned to remind our audiences what good reason he had to be firmly established in their good graces. He was in great voice last night, and the house could not have too much of him. Franklin Holding, the new American violinist, revealed himself as a player of the most sympathetic delicacy and refined art—and brilliant withal. Finally, after a recent succession of really artistic accompanists from Europe on similar occasions, Romayne Simmons seems to have arrived to represent, in the slang of the day, "the limit." His lightness of touch, his precision, his dramatic coloring, his momentary flashes of prominence, and his ready subsidence once more formed quite a captivating study to the attentive observer. He may be, and probably is, a quite distinguished solo pianist. Altogether, with Nordica at the head of affairs the first concert proved delightfully stimulating.

Madame Nordica introduced new and charming music, and the program as a whole covered so wide a field, the enthusiasm leading to double encores at the end of nearly every group, that it can be but briefly discussed in detail. America's representative soprano has made famous a new composer, Wakefield Cadman, noted for his Red Indian songs, and last evening she introduced two of his characteristic Japanese songs, "When Cherries Bloomed" and "At the Feast of the Dead." In the former, with its wild arpeggi chords and cadences, the singer showed her art in handling subtle nuances in the use of a lovely pianissimo shake, and in a touch of ineffable sadness at the close—"So long ago it seems." In the second, with its poignantly solemn music, the singer made her point with a sudden accession of dramatic power in the rapturous outburst, "Oh, My Beloved." Bleichmann's "The Zephyr and the Rose," with an amazingly brilliant suggestion of the playful breeze by the accompanist, was rendered in German was an excitingly emphasized climax; and the group closed with the "Damon" of Stange, the first familiar number. The diva gathered in the Australian and the American flags, roses, lilies and violets before responding to the applause by adding "The Year's at the Spring" (Mrs. Beach), followed by a second encore, the favorite "plantation" number, "Mighty Lak a Rose" (Nevin).

The romanza from "Madame Butterfly" ("One Fine Day We'll Notice") was rendered in Italian by the diva with the aspect of one who sees the distant ship upon the ocean, the acting being "suited to the word" just a little less than would be the case upon the lyric stage. Later, the musical climax was reached upon the high fortissimo note to a tremendous accompaniment, when the full voice assumed a very dazzling quality. Enthusiasm knew no bounds; and the diva accordingly responded with Brunnhilde's "Battle Cry of the Valkyrie." Madame Nordica delivered the weird song with joyous freedom and buoyancy of voice, and the resonant cries near the end rang through the house with splendidly dramatic effect. Again there was necessity for a double encore, and the diva once more declaimed the exhilarating call.

Besides joining with M. Dufault in Hildach's melodious duet, "Now Thou Art Mine," the diva accepted the desire for a repetition of Debussy's "Mandoline," her new interpretation of which charmingly suggested the swaying figure of a girl lazily strumming the instrument; and her vivid facial expression and pose assisted her in a fine interpretation of Schubert's "The Erl King," though the voice which most easily suggests the three characters of Goethe's poem is the contralto. At the end of the evening Henri Murger's scene, "Ballade du Desespere," was performed for the first time. Herein M. Dufault recited in French the lines of the poet who hears a strange voice at his door; and Madame Nordica sang, at first in mysterious, pity-pleading tones, and later with increasing urgency, the messages of the Voice, which offers Glory, Love, Youth, Art, Poetry, Wealth and Power to the desperate man. All he rejects, but when the Voice reveals itself as Death, then "Dear angel, I will follow thee." Bemberg's music was for soprano, piano and violin, and the haunting melodic strain for the last named completed the appeal made by the whole. This scene brought the

star and the supporting artists together, and crowned the program amidst a final burst of applause.

M. Dufault represents the purest type of tenor voice, just between the lyric and the absolutely robust timbre, the whole "instrument" perfectly equalized, always employed with art and perfect taste. He opened with a fine rendering of Massenet's dignified aria for tenor from "Le Cid," given with breadth of tone and elevation of style, and responded to the enthusiasm with "Mignon," "Invictus" (Bruno-Huhn), which the Franco-Canadian tenor was the first to introduce here, was declaimed once again with a resolution, vocal power and spirit, which brought down the house; and then Harriet Ware's "Boat Song," another number he has made his own, was rendered (as encore) with exquisite charm. M. Dufault introduced a singularly beautiful number, "Sylvain," by Sinding, in the style of a Northern folksong, with a strange little glissando in the accompaniment, which everyone would like to hear him sing again—the pianist not being absent. Franklin Holding's style has been already described. He is a violinist of distinction. His first encore was Dvorák's "Humoreske," and he took a double encore after



Photo copyright by Aimé Dupont, New York.

LATEST PHOTO OF LILLIAN NORDICA.

Saint-Saëns' "Rondo Capriccioso," playing twice a fascinating waltz, "Schonmarien," by Kreisler.

Fred Shipman announces the second concert for tomorrow evening.—The Sydney Morning Herald, July 25, 1913.

COMING OF NORDICA.

A GREAT PROGRAM.

TEMPERAMENTAL VIOLINIST.

Last evening the Town Hall became the temple of high art. There was a generous response to the invitation to the feast, that is, considering the awful weather conditions of the night. Judging from the quality of the audience and the great applause that demonstrated the instantaneous recognition of the art message of Nordica and her associates, it is likely that at the remaining three concerts of the season there will not be a vacant seat in the great hall. The platform end of the hall was tastefully decorated for the occasion. The chorus stalls were cut off from the front of the platform by trellis work, in which were entwined sprays of wisteria, while below the cedar panels of the platform were hidden by green art muslin and wisteria. By this means, instead of the usual bare effect, an air of elegant coziness was imparted to the platform.

Lillian Nordica is of queenly presence, graceful in movement and gesture, and with a fine command of facial expression when singing. She is not, like Madame Melba, a quiet concert artist. Her methods are those of the operatic stage rather than the song platform. She acts her songs as well as sings them, and in this manner she is somewhat reminiscent of La Calve, but without the latter's extravagance of gesture and movement. Her's is the "golden" voice, with the perfection of technic and the lovely melodic curve which are the proud boast of the true Italian method. The tone still remains fresh and vibrant, powerful, and of wide compass. One of the most remarkable things about the technic of the prima donna is her marvelous breath control, a power of sostenuto which enables her to take double phrases without an apparent effort. Then she has a glorious shake, the most perfect in its "closeness" and purity of intonation that has ever come under the notice of the writer.

With Madame Nordica are Paul Dufault, the French-Canadian tenor, who is already well known to Sydney audiences; Franklin

Holding, a young and temperamental violinist, well equipped technically and with a pure singing tone, and Romayne Simmons, an accompanist of rare gifts and undoubtedly one of the finest visiting artists in this all-important department who has yet appeared in this city. Mr. Holding, the violinist, is able to at once grip his audience by the most prized of all art qualifications, temperament. He has not as yet come into the full promise of his gifts, and years should in his case see him capable of much higher things. At present he lacks repose, rather pronounced mannerisms in the way of standing with legs wide apart, and the swaying of his body while playing marring his renditions.

The three big features of Madame Nordica's offerings were the aria from the second act of "Butterfly," the "Erl King," and the encore number, "Brunnhilde's Battle Cry," from the second act of the "Valkyries." This aria, the vocal, though otherwise commonplace bit of Puccini's Japanese opera, in which poor Cho-Cho-San expresses her belief that Pinkerton will come back, has been rather frequently sung here, both on stage and platform, but never before has it been so finely visualized as it was last night by Madame Nordica. There on the platform, without scenery, and supported by the thin piano accompaniment instead of the glowing orchestration, the singer brought the picture of the unhappy and much wronged Japanese girl before the mind's eye with tear-compelling effect. The "Erl King" was tense and dramatic, and almost nerve-racking in its import. The "Valkyrie" war cry was a fine piece of dramatic singing, and it also afforded the opportunity of hearing how the diva can employ her skill in overcoming with ease the greatest difficulties in the matter of intervals. "Damon" (Strange) revealed the singer in quite another vein, that of the lyric artist. Here the artist gave an exhibition of her marvelous shake technic, joyous, light-hearted outburst, long sustained, the artist finally descending to the tonic with a ravishing Italian "lipping" on the Ah! "Mandolin" (Debussy) was also an item which the audience liked so well that, though it was the first of a group, it had to be repeated. There were double encore demands at the end of each bracket, and Madame Nordica was also heard with Mr. Dufault in the beautiful duet, "Now Thou Art Mine" (Hildach), and the program was brought to a close with Bemberg's remarkable "Ballade du Desespere," in which Madame Nordica gave the Voice. Mr. Dufault spoke the lines of the Poet, delivering them in French with an elegance of diction; Mr. Holding played the beautiful violin obbligato, and Mr. Simmons rendered the piano part.

Paul Dufault returned in even better and fuller voice than when he was previously heard in Sydney. His share of the program included the aria from "Le Cid," "Malgré moi" (Pfeiffer), "Spirit Flower," by C. Tipton, and "Sylvain," by Sinding (two exquisite songs), and Huhn's "Invictus," the item which the tenor made so popular here previously. His appearance on the platform was the signal for prolonged applause, and his program items had double encore honors. Mr. Holding's "Albumbblatt" (Wagner) and "Perpetuum Mobile" (Franz Ries), brought forth as encore Dvorák's "Humoreske," while Saint-Saëns' "Rondo Capriccioso" necessitated the addition of Kreisler's "Schonmarien." The applause still continuing, the violinist had to repeat the encore number.

The next concert of the Nordica season will be given tomorrow night.—The Sydney Sun, July 25, 1913.

THE NORDICA CONCERTS.

A MUSICAL FEAST AT THE TOWN HALL.

GREAT PRIMA DONNA SINGS LAST NIGHT.

Program: Madame Nordica, "Now Sleeps the Crimson Petal," "The Year's at the Spring," "Titania's Cradle," "Nell," "But Latently in Dance," "Serenade," "Ariette," "Im Kahne," "Springtide," "Waldegessprach," "Elizabeth's Aria" (from "Tannhäuser"). Paul Dufault, aria from "Mignon," "In a Garden," "Si je pouvais mourir," "Answer," "At the Mid-hour of Night," "Le sais-tu," "The Secret." Franklin Holding, prize song from "Die Meistersinger," "Scherzo Tarantelle," "Ballade du Desespere" ("Ballad of the Desperate") (Bemberg), words by Henri Murger—voice, Madame Nordica; poet, Mr. Dufault; violin, Mr. Holding; piano, Mr. Simmons.

Lillian Nordica, the world renowned prima donna and concert singer, has already proved to Australian audiences that her long career upon both the operatic stage and the concert platform has in no way strained or impaired her wonderful voice. Even the passage of the years have left as little trace in the organ of the great American "songbird" as they have done in her appearance, which means that their effect is practically nil. Her commanding presence alone was enough to challenge the utmost attention from all who saw her as, dressed in a gorgeous gown, wearing priceless jewels, she stepped before her audience last night, a veritable message of superb art sent across the world from the great centers of the earth's musical life blood.

Her appearance was the signal for a tempestuous outburst of applause that lasted well over a minute, hushed immediately, however, when the strains of her glorious voice rose clear and true, throbbing with all the mystic power of her embracing temperament, stilling almost the very heart beats, as the liquid volume of harmonizing sound literally clove its way to every corner of the great concert hall.

As a general rule, concert singers need a few minutes before they "find themselves." Madame Nordica began her recital last night with a sweet lyric number, "Now Sleeps the Crimson Petal," and sang it with a wonderful beauty of tone that thrilled one even in the first bars.

The diva appears to be one of the few great vocal artists who are equally at home either in the concert hall or the opera house. We have seen many singers who can shine with great lustre in either field, but few can bring their efforts to bear in both. It did not take long to discover that the great prima donna was able to combine with consummate ease the art of emotional expression, distinct enunciation and perfect tone. Last night, although a large part of the program was limited to lyrical items, she sang songs of

IN AMERICA
NOVEMBER-APRIL
1913-14

KATHARINE

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many varying styles, showing an unusual mastery of all the varied schools, her most remarkable feat being, perhaps, her scholarly delivery of Elizabeth's aria, from "Tannhäuser".

In the duet which she sang with Paul Dufault, entitled "Ballade du Desespere," she was given an opportunity of showing, beyond all doubt, her talents, not only as a singer, but also as an actress, which same talents have made her name one to conjure with in the operatic world of Europe and America.

It would be useless to dilate upon the excellence of Paul Dufault's singing. His name is so well and favorably known in Sydney from his previous visit with Madame de Ciaros.

Franklin Holding was the violinist of the company, and scored repeated successes in his various numbers.

As an accompanist Romayne Simmons proved himself to be one of the finest pianists we have heard here.—The Sydney Sunday Times, July 27, 1913.

Kathleen Parlow's Career.

The fact that her violin was almost as big as herself is what Kathleen Parlow chiefly remembers about her first public appearance at the mature age of six. This important event took place in San Francisco and from all accounts it must have been an occasion of interest both to the small artist and her auditors. Without a trace of fear, she played two numbers and then gravely responded to a double encore.

Miss Parlow, who was born in Calgary, Alberta, Canada, in 1890, is extremely proud of her Canadian birth, though her parents removed to San Francisco when she was a tot of five. Just when she started to play the violin Miss Parlow does not remember; but her mother is authority for the statement that the instrument was her daughter's first real plaything and that it was petted and cared for and cultivated to the exclusion of dolls. It was under the tutelage of Henry Holmes, of San Francisco, that her early studies were continued for four or five years, and then the young violinist was taken to London for her professional debut. On March 23, 1905, she gave her first recital in Bechstein Hall, and in November played at Queen's Hall with the London Symphony Orchestra. That she made an impression may be gathered by the fact that she was honored the same year by a "command" to play before Her Majesty the Queen.

The Times, in commenting at that time upon Miss Parlow's playing, said:

Very rarely indeed have we heard tone of such volume, even in an artist of many years' standing. Its quality is beautiful. Her intonation, too, is immaculate, and her technical equipment sufficient to meet all difficulties.

This was promising enough for a girl barely fourteen, and naturally no time was lost providing the child with further advantages in the way of the best instruction that Europe could offer. Miss Parlow was taken to Leopold Auer, in St. Petersburg, and there she remained eighteen months, becoming in short order the favorite pupil of that distinguished master. During that period she played at nine concerts in Helsingfors and two in Riga, and then, at the International Music Festival at the Kursaal, Ostend, she was selected to play at the Russian concert. Glazounow, who conducted, was so delighted that he commended her warmly. Engagements in many cities followed, and today Miss Parlow is considered one of the foremost women violinists. (Advertisement.)

Manager D. S. Samuels' Announcement.

The season 1913-14 will mark the first year in the history of the newly organized Orchestral Society of New York, a symphonic organization consisting of sixty musicians. Josef Pasternack, the well known conductor, who was formerly with the Metropolitan Opera Company, will be the leader of this new organization. Rehearsals will begin in a few weeks and the initial concert will be given at Carnegie Hall early in the season.

The Russian Balalaika Orchestra, which has been playing at Newport, Bar Harbor and other resorts during the summer, will tour from coast to coast.

Maximilian Pilzer, the popular American violinist, is among the artists to tour this season.

Mr. Samuels has secured Hortense Drujon, the brilliant French dramatic soprano, who, after winning several prizes at the Royal Conservatory of Brussels, was awarded the first prize with honors on her graduation from that institution last fall. She will be heard in Aeolian Hall, New York, early in October.

Helen Shearman Gue, the contralto, will go on tour again this season under Mr. Samuels' management.

Charles de Harrack, court pianist of Serbia, who is being booked for a concert tour by Mr. Samuels, is now abroad filling concert and recital engagements in Austria, Vienna and at the Hungarian summer resorts. Beginning September 1 he will make a tour through Egypt, together with vocalists from the Vienna Opera House.

Maria Winetzky, a Russian contralto, who was heard in Aeolian Hall, New York, last season, is being booked for an American tour. Owing to the fact that songs in her native tongue have always found favor with her audiences, Madame Winetzky has decided to make a specialty of Russian programs.

Mr. Samuels has also secured for a concert tour Loretta J. Hollis, an American coloratura soprano, who has been heard on numerous occasions with marked success.

A Concertmaster's Adventures.

Participation in the man hunt succeeding Harry Thaw's escape from Matteawan, the breaking of an engine part, five or six "blow outs" and an encounter with a terrific storm in the Catskills was all that prevented the automobile trip from Philadelphia to Cincinnati of Emil Heermann, concertmaster of the Cincinnati Symphony Orchestra, from being uneventful.

The talented violinist came home, an enthusiastic advocate of good roads and a confirmed optimist despite sundry and annoying adventures during a motor trip of almost one thousand miles over roads good, bad and indifferent.

Leaving Philadelphia, after the close of the Cincinnati Orchestra's two weeks' engagement at Willow Grove Park, Mr. Heermann took a firm grasp on the steering wheel of his trusty (not rusty) automobile and started north through the attractive scenery of the Empire State. The roads were good, the engine was living up to catalogue



EMIL HEERMANN AT THE WHEEL.

promises, his brother Norbert was at his side and Heermann was happily murmuring the "Tee-dum tee-dum-dum" of a violin part which seemed to fit in the general scheme of things.

Everything went nicely until the musical tourist arrived at a point near Peekskill late in the afternoon and then it began to happen. An enterprising young newspaper sleuth on the staff of a New York daily was the first shadow to cross the path of the motorist, and as said sleuth weighed at least 215 pounds, the aforesaid shadow could not be ignored. The reporter was persuasive, entertaining and in a big hurry. He persuaded them to make room for him in the machine, entertained them with an account, a very vivid account, of Thaw's escape, and incidentally noticed with gratification the recording needle of the speedometer.

Mr. Heermann's motor originally was intended for two passengers. The reporter with his excess weight produced weird, bi-harmonic sounds from the overtaxed springs, but Heermann, courteous gentleman that he is, listened politely to the story of escape and pursuit and took the bumps as they came. When, a little later, the water pipe of the engine burst, the fickle newsgatherer promptly transferred his attentions to a big touring car which overtook them and as Heermann and his brother stood in the road, regarding their motor with dismal forebodings, the comfortable tonneau of the big machine quickly disappeared down the road with their erstwhile companion in its embrace.

Reticence on the part of the violinist would indicate that the journey through the succeeding three days served no other desirable purpose than to land them in Cincinnati. During that time they added immeasurably to their store of experience. A terrifying storm, rain, thunder and lightning, broke loose while they were engaged in climbing a mountain road; the tires developed punctures, "burns" and "blow outs" with sickening variety; and some benighted native had made them lose 120 miles by advising them to take the wrong highway in Western New York.

Heermann rejoined the Cincinnati Orchestra last Thursday night. Despite the long trip, he said he never felt better, and is looking forward with real pleasure to this season's work.

A Song of Labor.

Pacification it is a vexation,
And lockouts are as bad;
No fellow likes the fear of strikes,
And pow-wows drive me mad.
Contracts are pending, no chance of extending
The time, if my factory quits;
It's work I want, not talk or cant,
And wasters give me fits.
Increasing cost troubles, material doubles,
I hope, while pessimists carp,
That heaven may be a place that is free
From striking, except on the harp!

—Brooklyn Eagle.

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GERTRUDE V. O'HANLON'S ARTISTS.

Gertrude V. O'Hanlon, manager of musical celebrities, has been in the managerial field only a few years. She booked for the Minneapolis Symphony Orchestra and later managed the extensive tour of the St. Paul Orchestra, and afterward went into business for herself. Last season she booked most successfully Luella Chilson Ohrman and several of the artists now under her management. She is an active, buoyant and attractive woman, popular among impresarios, well liked by her competitors and highly appreciated by the artists under her able management, several of whom are discussed herewith.

ALBERT LINDQUEST

Albert Lindquest, the brilliant young American tenor who will appear this season under the exclusive management of Gertrude V. O'Hanlon, has sung with great success in many recitals, concerts and oratorios.

Mr. Lindquest has a repertory embracing nearly every phase of song literature and all the standard oratorios. He sang the leading tenor role in the pageant of "Darkness and Light" at the Auditorium Theater in Chicago, and already has been engaged for this season at Sinai Temple as tenor soloist.

Miss O'Hanlon has reported several important engagements for this young artist for this season. Mr. Lindquest is a sophomore from the Chicago University.

HANNA BUTLER

Hanna Butler, the Chicago soprano, has appeared in concert, recital and oratorio all over the United States. In Europe she sang with great success in Berlin and London. Her repertory comprises the classics as well as the modern songs. Mrs. Butler makes a specialty of operatic recitals and last winter she gave in Chicago, a series of ten morning operatic musicales, which were attended by that city's best society.

Mrs. Butler sings just as well in English as in German, French, Italian and Swedish. Endowed by nature with a glorious voice, attractive personality and magnetism she has won many friends and admirers wherever she has appeared. Her coming season's tour is now being booked by Gertrude V. O'Hanlon and it promises to be exceptionally profitable from every standpoint.

ALBERT BORROFF

Another successful artist under Miss O'Hanlon's management is Albert Borroff, the American basso, who has made a name for himself as one of the most successful recitalists in the land. His recitals have been called by many musical reviewers "musical delights," and Mr. Borroff has been styled a master in program making and an admirable interpreter of the lieder. He sings in English, French, German, Russian and Hungarian. No less brilliant has been his success in oratorio, having been select-

ed as soloist with many of the leading oratorio societies in America. Mr. Borroff has also sung with great success with many orchestras.

He has introduced to the country several novelties now in demand.

Mr. Borroff is essentially a Chicago product. He is of English birth, although his name indicates Russian ancestors. Going to Chicago at an early age he made that city his home. As a boy he possessed a fine soprano voice, but sang only occasionally. As he attained to manhood his voice developed into a resonant, mellow bass. He was advised to study singing and heeded the advice, placing himself under the guidance of the late L. Gaston Gottschalk, who was his only teacher and with whom he studied for six years and to whose masterly instruction and advice Mr. Borroff believes he owes his success as a singer.

A unique experience of Mr. Borroff is that he has had only two church positions, St. Marks Episcopal and Sinai Temple. In the latter position he has gained a wide reputation as a cantor of the Jewish melodies and text, so much so in fact that he has often been taken for a Jew. Adverse conditions of all sorts have been encountered by this singer, but a dogged persistence has been one of his main characteristics and has contributed largely to his success. He has never studied in Europe and takes pride in the fact that America can and does bring forth singers of high rank. Once he sang for Arthur Nikisch, who asked him where he had studied and being told that Chicago was the place, the great conductor appeared a little surprised and highly congratulated Mr. Borroff on his excellent interpretation.

EDNA GUNNAR PETERSON

Edna Gunnar Peterson, the young American pianist, has met with considerable success since returning from Europe, where she appeared in concert and recital after a post graduation course with Rudolph Ganz, under whom she graduated from the Chicago Musical College, winning highest honors and diamond medals. She has appeared at the regular Chicago Symphony Orchestra concerts and also with the St. Paul Orchestra.

Miss Peterson has played before the leading musical clubs of the country and at many musical conventions, and is one of the most popular young pianists furnishing private programs at the homes of music lovers. Her repertory is extensive and Miss O'Hanlon already has booked many important engagements for Miss Peterson this season, including an appearance with orchestra in Boston.

BEETHOVEN TRIO

The Beethoven Trio, one of the leading organizations of its kind, is well suited to ensemble work, for, in addition to individual adaptability on the part of its members,

ish judge in a crowded courtroom. Yet in spite of this judicial resemblance Siegfried Wagner is as undistinguished as are many less pretentious sons of illustrious fathers. He is pasty faced and dull eyed; his conversation is as heavy as his aspect; his conceit over himself and all his works would be intolerable were it not so amusing. As a composer Siegfried has long been a failure. As the high priest of his father's operatic theories and practices, it must be hard even for the devotees to take him seriously. Perhaps it was fortunate that Wagner wrote the "Siegfried Idyll" when his son was still in his cradle.

As no one can have any illusions about Siegfried, so no one can keep any about the Bayreuth of 1913 and its pretensions as a Wagnerian shrine—the one place where his operas are "really" performed and "really" make their "true" impression. The little town is now as completely Wagnerized as Stratford-on-Avon is given over to Shakespeare. It has named its streets not only for the composer, but also for the personages in his operas. Even in a summer without a festival every other shop proffers some "souvenir" of Wagner, from postcards to statuettes. There happens to be a very gorgeous eighteenth century opera house in Bayreuth, built by the Margraves that ruled the town before the Wagners came, and decorated by Bibbiena himself. It is one of the most richly adorned and best preserved of a vanishing species of theaters—the standard house in its kind for the textbooks and the histories. Yet it is a blasphemy in these days of Bayreuth in decadence to dare to be interested in it when not a mile away stands the hallowed Festspielhaus. But as hens are not good for shrines, no more is it good that they should stand, like the Wagner Theater, in a circle of shabby outbuilding worthy of a "shiftless" New England farmer. What has not been said, and to what weary lengths, of the "desecration" of Wagner's operas, and of "Parsifal" in particular, when they were performed away from the Festspielhaus in mere "commercial theaters"? The noted opera houses of the world are indeed commercial theaters; but much more than half of them are

the trio has for years been trained in ensemble playing and the result of painstaking practice is clearly apparent. One of the striking features of the trio is to be found in the fact that the personnel of the organization has been the same for the past seven years. The aim is essentially to bring, through the mediumship of musical clubs, an intelligent and finished reading of trio chamber compositions. Individually there is much to be said of the members of the trio. M. Jennette Loudon, director of the Jennette Loudon School of Music, has had a wide experience as player and teacher, having gone to Chicago from the directorship of the Wesleyan College of Macon, Ga., and she was also previously connected with the faculty of the University School of Music in Ann Arbor, Mich. Her teachers were, Scharwenka, Godowsky, Mary E. O'Brien and Ella Dahl-Rich. Miss Loudon is one of the foremost ensemble players in Chicago.

Otto B. Roehrborn is a native of Hanover, Germany, having come to America at an early age. When only fourteen years old he was enrolled as a student in the Royal High School of Music in Berlin, from which institution he graduated under Joachim with high honors. Returning to America he was immediately engaged by Theodore Thomas for his orchestra with which he remained for five years, leaving it to become associated with the Spiering Quartet, which at that time, traveled through the United States and Canada. Later he was re-engaged by Mr. Thomas and is now holding a prominent position with the orchestra, being one of the principals of the string section. He also is a member of the Chicago String Quartet.

Carl Brueckner, violinist, was born in Quedlingburg, Germany. His musical education was obtained under the guidance of his father, a noted musician of Erfurt; he also studied with William Herlitz and Grutzmacher of Dresden. Soon after his student days he traveled for a year through Holland and Germany, afterwards holding the position of first cellist with the Hamburg Symphony Orchestra under Fritz Schel, leaving that position to join the Theodore Thomas Orchestra, with which he is still connected and with which he has many times appeared in the capacity of soloist.

ROSE LUTIGER GANNON

Rose Lutiger Gannon's second tour under Gertrude V. O'Hanlon's direction, promises at this early date even to surpass her remarkable tournee of last season. The popular contralto has been re-engaged by the Chicago Apollo Club, this being her sixth consecutive season with that famous choral society.

Mrs. Gannon has appeared with the leading orchestras and musical clubs of the country, and while abroad she won much success in England, France and Switzerland. (Advertisement.)

BAYREUTH IN DECAY.

[H. T. Parker, in the Boston Transcript.]

Bayreuth without a festival, as it is this summer, is by no means Bayreuth deserted. If the tourist may not hear Wagner's operas in his own theater and at the fountain head of "the tradition," they may peer through an iron fence at the house in which he dwelt and worked and fed the Wagnerian hens. Usually hens scatter, making sounds of perturbation, when strangers approach them. Madame Cosima's and young Siegfried's hens, like most else that pertains to the mother and the son, are different. As swans in a park, no sooner do the hens hear an approaching footfall than they bustle to the palings, searching the ground for the expected crumbs. The Wagnerian fowl seem well fed and they are clearly intelligent above their species; yet it may be doubted whether hens in the abstract or the concrete add to the dignity of what the devout call a "world-shrine." But then, low studded, yellow Wahnfried is not an impressive house and the sensitive are prone to wonder how the supersensitive Wagner worked with a stone pavement not a hundred yards away from him over which heavy Franconian carts were rumbling.

The festival-less tourists—Who are almost wholly German in contrast with the usual throng of English men and American women—may also look upon Wagner's grave, which has dignity, and behold his son in frequent walks upon the streets or at his ease in a cafe. Young Siegfried, though he is hardly young now, is not overburdened with occupation, and even in an "off" year he courts the gaze of curious eyes and the murmur of inquiring lips. They hardly need inquire; for Siegfried is not to be mistaken or overlooked. He wears white flannel knickerbockers which are not the usual masculine dress in a little Franconian hill town like Bayreuth. He goes about hatless, and to do so is not one of its customs. He is prone also to the caress in public and when he discourses in the cafe he is as one who lays down the law and perhaps makes his little joke about it for the ready laugh of the bystanders quite as though he were an Eng-

more impressive in themselves and stand in much more impressive surroundings than the architecturally mean Festspielhaus in its circle of unpainted sheds and lavatories. It happens to stand upon a hill that yields pleasant prospects; an agreeable avenue of pines leads up to it. The rest may once have been simplicity; it is now shabbiness. The devotees of Bayreuth must hypnotize themselves about their surroundings. By common consent they have long done so about the performances they see and hear.

Arrogance is a token of weakness, and arrogance is the "note" of this declining Bayreuth. It is present in all things from the price of postcards through Siegfried's conversation up to the assertion that "Parsifal" should be performed nowhere else. Five months hence the copyright that reserves Wagner's last opera to Bayreuth will expire; ten months hence it will have been performed in twenty or maybe fifty of the cities of Europe. From Wahnfried downward, all Bayreuth sits in grieved wonder that no universal indignation has overwhelmed even the preparations for these performances. It sees them complaisantly and even curiously awaited; it can hardly believe what it sees and hears; it quite fails to understand the perversity of mankind and of womankind who would have "Parsifal" in their own theaters. A year ago Bayreuth was sounding the charge. An "immense propaganda" was to be organized in defense of "Parsifal" for Bayreuth and Bayreuth only. Parliaments were to be coerced into protective legislation; the directors of opera houses were to be overawed; the public was to be turned from its wicked curiosities. Bayreuth sounded the charge; but few and by no means wise were the defenders that answered it. Like the arrogant generally, it suddenly discovered that it was friendless.

The truth was, the truth is, that the common sense of the world revolted at the sham of all this crusading. Bayreuth is a little town in a corner of Bavaria. It is difficult of access; its charges are high for those that dwell for a day or a week within its gates. When it kept "Parsifal" for itself, it was keeping the opera for the

pleasure of a few thousand persons each year who had the means and the leisure to journey thither. It prated endlessly about its "masterpiece" and "its unique influence" upon those that heard it in "its true surroundings." As though a "masterpiece" could not endure contact with the world and conquer that world! As though a "unique influence" ought not be spread abroad for all the folk! It prated of the quality of its performances and of their "spirituality." Admittedly "spirituality" is an evasive thing, difficult to gauge. The quality of the singing, the acting, and the setting in the performance of "Parsifal," and of most of Wagner's operas at Bayreuth was obvious and easy to measure. It was mediocre or worse. In reality, in recent years the "sanctified" audience has been exactly what an outspoken singer shrewdly called it—"touristen-pöbel," a tourist mob. Bayreuth outside Wahnfried was eager to keep "Parsifal" because, since the opera could be seen and heard nowhere else, except in New York, it was commercially profitable to the town. Wahnfried held the opera the most essential part of its patrimony and prestige. Like the dragon in "Siegfried," it possessed stolidity. Like that same dragon, it has had its rude awakening.

And yet one distinguished figure lingers in this vulgarized Bayreuth, one that has kept its illusions, one that it is easy to pity—Madame Cosima. Her years are not many; failing health compels her to a retired, almost an isolated life. She has lived ardently and the fire of a quick and fine spirit still shines out of her bright eyes and quivers out of her bent and wasting body. Amid a swarm of mediocrities, she is still a woman of distinction; Liszt's daughter and Bülow's wife before she was Wagner's, the companion of his conquering rather than his struggling years. She lives still in the time of those conquests. For her the mean and common Festspielhaus is the theater where "The Ring" and "Parsifal" were first performed, and whence they went forth to win the world. For her all the arts of the opera house stand where Wagner left them, and must always so stand. For nearly thirty years she has been, as she believes, their guardian, their priestess, keeping intact and bright the sacred fire. She would have Wagner's operas conquer the world, but she cannot bear to have the world take them from her. She is so proud that Wagner remade music drama and the arts of the opera house that she cannot bear to believe that others since he died have continued the remaking. In her last days she lives in this pathetic paradox of devotion. In this self deception that is not without its nobility—the foil to the mediocrity and the meanness all around her.

Composer Endorses Singer.

Mary Stapleton Murray, the Pittsburgh soprano, has among others, the following testimonial from Charles Wakefield Cadman, the American composer:

I take great pleasure in recommending to the public Marie Stapleton Murray, a dramatic soprano, who has been coached by me in my various songs and song cycles. Mrs. Murray sings with style and finish, and is gifted by nature with a splendid vocal organ, which she uses to advantage in numbers calling for dramatic expression. Her voice is large enough to interpret excellently such of my songs as "The Moon Drops Low" and "Sayonara," portions of which usually call for the dynamic power and quality of the male voice. In the same manner she can adapt herself to the more tender episodes of those songs usually sung by her own sex. She endows my "Sky Blue Water" with real charm.

Sincerely,

CHARLES WAKEFIELD CADMAN.

Ethel Parks in Leading Opera Roles.

This season promises to be a busy one for Ethel Parks, the American coloratura soprano. In addition to her recital and concert engagements, Madame Parks will be heard frequently in opera. At the Metropolitan Opera House, New York, she will be heard this season in leading roles in the following operas: (In German) "The Magic Flute"; (in French) "Les Contes d'Hoffmann," "Carmen"; (in Italian) "Lucia," "Don Pasquale," "L'Elisir d'Amore," "Rigoletto," "La Traviata," "Martha," "La Boheme," "Il Barbiere de Siviglia," "Mignon," "Les Huguenots" and "Orfeo."

Meant It.

"Such a perfect gentleman," gushed Miss Softwin, according to the Pittsburgh Chronicle-Telegraph. "It was so good of you to introduce him to me last night, dear. We had a most delightful and interesting conversation after the concert was over."

"Yes?" calmly queried Miss Knox, who was cynical enough to know that there was something more to come.

"And after hearing me sing," said Miss Softwin, "he told me—quite seriously, you know—that he would give anything if he had my voice. I'm sure he was perfectly sincere in saying it, too."

"I'm certain he was," retorted Miss Knox, hopefully. "Perfectly sincere! You see, dear, he's an auctioneer."—Columbia Record.

"Mignon" and "Loreley" were two of the operas heard recently in Buenos Aires.

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—Musical Standard.
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—Saturday Review.



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DUNNING SYSTEM HIGHLY PRAISED.

It is remarkable how successful the Dunning System of Music Study has become throughout the entire United States. Carrie Louise Dunning, the talented author and teacher, is responsible for the prominence of this normal course of instruction. She has traveled throughout the nation, visiting all the large cities and introducing to teachers everywhere her popular method.

The Dunning System has gained much of its popularity because it has been found to be adapted to the needs of the instructor and the large number of school teachers who are connected with the public schools. It is a course of instruction pleasing to the teacher and pupil alike, as well as one which accomplishes satisfactory results.

The Dunning System has been endorsed by some leading musicians, among them Leschetizky, Madame Galski, Scharwenka, Busoni, Carreño, and others equally celebrated. Following are the endorsements of Johanna Galski and Theodor Leschetizky:

Carrie Louise Dunning's method seems to me most practical, and I recommend it for the first musical instruction of children or beginners. It ought to meet with favor and success whenever the beginning of a musical education is contemplated.

(Signed) PROF. THEODOR LESCHETIZKY,
Vienna, Austria.

MY DEAR MRS. DUNNING: I greatly enjoyed your lucid and intelligent delineation of the Dunning System of Music Study for Beginners, with the unique apparatus used which must be as interesting and instructive to older pupils as the children. I was deeply impressed with its adaptability to the vocal teachers' needs as well as to the instrumental, and I believe that its general use would revolutionize the study of music for the masses and give them that broad intellectual foundation which is usually lacking. This system certainly fills a long-felt want in ear training, sight reading, transposition and memory work, and I recommend it to every progressive conscientious teacher, both vocal and instrumental.

JOHANNA GADSKI.

Two weeks ago, Mrs. Dunning started in Chicago the largest class she has ever undertaken to teach at one time.

In Berlin, where Mrs. Dunning taught for some time, this method has, it is said, gained much prominence. In other foreign cities, too, it is recognized by many of the most prominent teachers. In the Philippine Islands it is popular and very much in use.

Besides Chicago, Mrs. Dunning has just held classes in Detroit, San Diego, Cal., and Portland, Ore., in addition to numerous others. She will start her class in New York City on September 23.

In the following paragraphs some of the prominent teachers now using the Dunning System, are mentioned briefly:

GERTA SAUMELL, NEW YORK CITY.

Miss Gerta Saumell, a New York teacher, has achieved success with the Dunning System. Born in Stockholm, Miss Saumell displayed her love for music and literature at an early age. After studying in the Paris Conservatory for six years, she came to America where, during the past three years, she has lectured on opera. She is a linguist of ability, speaking fluently French, German, Italian, and the Scandinavian languages. Miss Saumell adopted the Dunning System four years ago and is now so enthusiastic that she is quoted as saying that with all her musical education the Dunning System has been the greatest revelation as well as one of the most beautiful things in her life.

MARY CHANTAL ARMSTRONG, INDIANAPOLIS, IND.

Mary Chantal Armstrong, of Indianapolis, Ind., has enjoyed such marked success that her name has become known not only throughout her own State but in neighboring States as well. For two successive years she has demonstrated the Dunning System to her pupils and has accomplished fine results. At the State Music Teachers' Conventions she has demonstrated the Dunning method to advantage, receiving, as a result, many requests from teachers to give the normal training course for them. Miss Armstrong is now conducting a teachers' class in Indianapolis, and will begin another later on.

HATTIE RAGUET, TYLER, TEXAS.

One of the leading music teachers of Tyler, Texas—a city of wealth and culture, where the best in music is recognized and appreciated—has achieved success with the Dunning System. Mrs. Raguet is a teacher not only well equipped musically but possessed of a strong personality. The Dunning remonstrations given by her pupils have been among the popular musical events of each season, and have been warmly praised by both the press and public.

ELMA WELLER, SALEM, ORE.

Elma Weller is a prominent teacher in Salem, Ore. Her success has been quite remarkable, but like many other teachers, she has felt the need of a system by which much of the drudgery of learning could be eliminated and more of the beauties of the art be unfolded. Miss Weller began the Dunning course for teachers five years ago and is very enthusiastic about it.

BESSIE MILLER, SAN DIEGO, CAL.

Bessie Miller, a young teacher of San Diego, Cal., has studied with some of the leading pedagogues of the country. Believing that something was lacking in the manner in

which certain musical principles were presented to the pupil, and that results should be obtained in much less time, Miss Miller was very anxious to try the Dunning System when first she heard of it. Completing the course she now believes that she has solved the problem. She is meeting with continued success.

ISABEL KENNEDY, PITTSBURGH, PA.

Four years ago, Isabel Kennedy began the Dunning course. She met with immediate response from a large following of Pittsburgh's best people, and since that time she has become so successful that she cannot, it is said, take care of all the pupils who apply, thus necessitating a waiting list each year. The Dunning demonstrations given in Carnegie Hall, Pittsburgh, are musical events looked forward to with interest by many.

FREDERIKA WADLEY, DENVER, COL.

A large class has been the result of the Dunning System in Denver, Col. Frederika Wadley is a teacher whose name is known and whose influence is felt in neighboring states as well as in her home city. She is the possessor of a strong personality and magnetism as well as original ideas, and these qualities have aided in winning for her marked success.

MRS. CONWAY SHAW, GALVESTON, TEXAS.

Mrs. Conway Shaw, wife of one of Galveston's well-known violin teachers, in addition to conducting a large class of her own pupils, has carried on a normal training class for teachers. Her achievements with the Dunning method have been very satisfying and her success has manifested itself upon numerous occasions. Mrs. Shaw

1913-1914

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will begin another training class for teachers in the early fall, at Galveston.

MRS. GISH GARWOOD, CHICAGO, ILL.

When Mrs. Gish Garwood, of Chicago, understood the Dunning System, she was no longer at a loss to know how to aid her pupils in their music. She is a teacher of long standing. Beginning her musical career at an early age she entered the schools of Massachusetts, upon reaching maturity, as director of music; later she taught as director in the Somerville schools, had charge of music in the State Normal School of Massachusetts, and held similar positions in other institutions of that state; abroad she studied with prominent teachers. Today Mrs. Garwood is a strong advocate of the Dunning System, and the results of her work prove that she is most successful. Mrs. Garwood has a class in Hyde Park, which she organized and which is growing rapidly.

EUGENIE B. ABBOTT, ORANGE, N. J.

Eugenie B. Abbott is one of the most successful teachers of the Dunning System. She is a teacher of many years experience in voice and piano and in both fields she ranks high. She is therefore well qualified to judge of the worth of such a system as Mrs. Dunning's and considers it of the greatest value in laying the foundation work for music study. Mrs. Abbott has been very successful

in teaching this system. By dividing her time between New York and Orange, N. J., she is kept continually busy.

Mrs. Dunning deserves great credit for the work she is doing and the results she is accomplishing. There are many teachers as well as pupils who owe their success to the Dunning System and its originator.—(Advertisement.)

The New York School of Music and Arts.

Among the large number of singers who have decided to return to the New York School of Music and Arts, 56-58 West 97th street, New York, to continue their study throughout the entire year with Ralfe Leech Sterner, the head of the vocal department, are the following:

Frederick Maroc, the tenor, who recently gave a concert with great success in the Woman's Female College, Greensboro, N. C., it is said, has refused an offer of \$350 a week on a forty weeks' contract as he desires to continue his studies this winter with Mr. Sterner.

Rae Henriques Coelho, Hannah Timmins and Annie Webb, the three phenomenal coloratura sopranos who sustain with perfect ease the C above high C will study the entire winter.

Elsie Geiger has given up her position with the Aborn Opera Company and will also study throughout the winter months.

Mrs. Lillian Sullivan, contralto, who was formerly a pupil of De Reszke in Paris, already has started her work in operatic preparation.

Wm. G. Schwartz, baritone, who is assistant to Mr. Sterner in the vocal department, studied all summer with the latter and will continue through the winter as well.

Many prominent vocal teachers from various parts of the country will live in the school dormitories all winter and study voice, taking in the various lectures and concerts which have made this school so well known.

The program given at the Greensboro recital follows:

Flower Song, from Carmen.....	Biset
Frederick Maroc.....	
At Dawning.....	Cadman
Beyond the Dawn.....	Sandersan
Annie L. Turrentine.....	
Come to the Garden, Love.....	Salter
My Love so Dear.....	Voorhis
Eventide.....	Blumenthal
Frederick Maroc.....	
Sonata, op. 27, No. 2.....	Beethoven
Annie Maie Dorsett.....	
Just a 'Wearyin' for You.....	Bond
Wilbur C. Turrentine.....	
Good-bye, Summer.....	Lynes
Love Question.....	Biermann
Annie L. Turrentine.....	
Celeste Aida.....	Verdi
Frederick Maroc.....	

Music Across the Hudson.

Jersey City, August 27, 1913.

Mrs. Clarence H. Westcott, vocalist and teacher, has closed her summer season's work and is enjoying a vacation on the Jersey Coast. This earnest instructor recently gave a successful pupils' recital which proved a pleasure to all present and reflected much credit upon both teacher and pupils. Mrs. Westcott has a special class for children, and also one for school teachers.

The program of her last recital follows:

Spanish Waltz.....	
Mrs. Siocum and Elizabeth Westcott.....	
Soprano solo, Chanson de Florian.....	Godard
Gertrude Fick.....	
Soprano solo, Carissima, waltz song.....	
Daisy Lock.....	
Contralto, I Hear You Calling Me.....	Marshall
Flora Waldeck.....	
Mezzo, Lord, Hear My Cry.....	Alford
Ruth La Force.....	
Mezzo, Mutter, O, sing'mich zur Ruh.....	Hildach
Olive Humphrey.....	
Contralto, The Bird and the Rose.....	Horrocks
Basso, The Golden Pathway.....	Gray
LeRoy Humphrey.....	
Violin solo, Adoration.....	Borowski
Isabelle Kellers.....	
Baritone, Sunset.....	Dudley Buck
Robert Hague.....	
Soprano, Sleep.....	Jewett
Miss Humphrey.....	
Duet for soprano and alto, Boatman's Song.....	Alt
Jean Thompson and Marie Ellis.....	
Mezzo soprano, Un doux Lien.....	Delbruch
Isabelle Kellers.....	
Soprano, Council de Mira, waltz song.....	
Grace Kelley.....	
Soprano, Because I Love You.....	Hawley
Myrtle Humphrey.....	

Jersey City is absolutely quiet as far as music is concerned, nearly all of the teachers, pianists and singers being out of town. Jessie Fenner, teacher of singing, is in Maine; Mary L. Lockhart is spending her vacation in New York State, at Pocantico Hills; Belle Boltwood is summering in Maine, and a number of others are at Asbury Park and Ocean Grove, N. J. Mr. and Mrs. Augustus Wilson sang at the latter place in the chorus of "The Messiah," on August 9.

JESSIE BRUCE LOCKHART.

A FEW OF THE PROMINENT TEACHERS OF THE DUNNING SYSTEM OF MUSIC STUDY.



(1) Carrie Louise Dunning; (2) Elma Weller, Salem, Ore.; (3) Frederika H. Wadley, Denver, Colo.; (4) Mrs. Conway Shaw, Galveston, Texas; (5) Mrs. Gish Garwood, Chicago, Ill.; (6) Hattie Raguet, Tyler, Texas; (7) Bessie Miller, San Diego, Cal.; (8) Eugenie B. Abbott, Orange, N. J.; (9) Mary Armstrong, Indianapolis, Ind.; (10) Gertrude Saumell, New York City; (11) Isabel Kennedy, Pittsburgh, Pa.

Aldrich Summer School.

Summer schools for students of music are becoming so important a factor in the educational development of America that they are presenting gratifying results. Not many years ago a large number of ambitious musicians went to foreign masters, while now many of them attend estab-



ON A SATURDAY EXCURSION AT HAGUE, N. Y.

lished schools conducted by eminent masters in our own country.

A good example of the recognized value of time, musical development and the growth of the summer school plan is to be found in the Aldrich Summer School for Singers, situated at Hague-on-Lake George, N. Y. Many inquiries

have been received from all parts of the country and its registration exceeded the number of teaching hours that its director, Perley Dunn Aldrich, was able to give, making it necessary for his regular assistant, Evelyn Estes Corbitt, to remain the entire session.

Mr. Aldrich's untiring efforts to find a situation where serious work midst picturesque scenery and vacation attractions have been generously rewarded by his discovery of "Rock and Rye" at Hague, N. Y. Here every element exists for an art atmosphere, the importance of which cannot be overestimated.

The accompanying picture shows Mr. Aldrich with a part of his class embarking on one of their Saturday excursions in his motor boat Bobs II, which, to be more musically named, will soon be rechristened Isolde. Mr. Aldrich has become a member of the Lake George Regatta.

Cecchetti Coming to America

Cecchetti is coming to America next season. Arrangements have been made whereby this celebrated actor-dancer will tour the country as a member of Pavlova's company. It will be Cecchetti's first appearance outside of Europe and for this reason much interest is centered in this visit. He is said to have made a sensation at Covent Garden last season.

Max Rabinoff, Pavlova's manager, when abroad recently, began negotiations with Cecchetti in an effort to bring him over here with the Russian dancer. Cecchetti, however, had to arrange with St. Petersburg. He is the head of the technical department of the Russian Imperial ballet system, and succeeded the late Marius Petipa as master instructor at the Czar's institute for the ballet, the Imperial Mariensky Institute in St. Petersburg. He has cabled Mr. Rabinoff, however, that he has obtained permission to make the tour with Pavlova and will take part in dances with her.

The concert of the powers evidently spends all its time tuning up.—Columbia State.

Another Son Born to Gerville-Reache.

Another addition to the home of the noted contralto, Madame Gerville-Reache and her husband, Dr. Rambaud, has brought joy to the proud parents. Little George was born on August 25 at 1 a. m., and promises to become as healthy a youngster as his brother Paul.

On her transcontinental flights Madame Gerville-Reache



MADAME GERVILLE-REACHE, HER HUSBAND, DR. RAMBAUD, AND THEIR ELDEST SON, PAUL.

has made it a custom to take little Paul along. The latter, however, will now have a companion traveler, as the prima donna intends to take both boys with her on her tours in the future.

John J. Blackmore Busy.

John J. Blackmore, the baritone, has decided upon September 27 as the date for his Berlin concert in Bechstein Hall. Following this engagement Mr. Blackmore will be heard in Munich and Leipzig. He is trying to arrange to reach America by October 20 to begin a busy season on this side of the Atlantic.

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PHENOMENAL SUCCESS THROUGHOUT EUROPE

A Symphony in Yellow.

[From the Boston Herald.]

Great musical composers often introduce into the first movement of a symphony some characteristic theme and then take it up again toward the end of the last movement, perhaps in a different key or curiously and ingeniously blended with other reminiscent melodies. Mother Nature does somewhat the same thing in the allied art of painting. In the early spring she decks the fields with the brilliant fresh gold of the dandelions. They do not last very long; the golden age of their beauty quickly changes into the silver age of degeneracy and then, after the delicate seeds float away like tiny aeroplanes, the bare, scrawny stalks are left, making the ground look unkempt and desolate.

Then follows the scherzo-time of the red and pink flowers. The wild roses bloom even in the ghastly stretches where forest fires have swept and destroyed, almost every living thing grows tall and suggestive, but with a peculiar beauty of its own, especially where it is abundant, the weed which bears the portentous name of *Erechtites hieracifolia*, or the fire-weed. It is not effective 'or bouquets, but seen massed and at a distance it does its best to atone for the melancholy destructiveness of the flames.

Before August has fairly begun there may be seen over our New England landscapes a faint hint of the recurrent yellow, and as the days shorten this hint grows into a certainty; the golden rod lifts its tall head and spreads out its graceful fronds. At the present time all along fences and walls, in clearings and in pastures, the various species of this beautiful flower are in full bloom, and the atmosphere is tinged by its warm glow. It lasts a long time, and when gathered and put into tall vases makes a fine drawing-room or piazza ornament. It is a prophet of the approaching autumn; it suggests the yellow skies and the clear, pellucid atmosphere of September. Occasionally such a Septemberish day is interjected into full August. Maybe a thunder storm at the close of a spell of "muggy" weather brings a change of wind; the great bank of clouds is chased away and a marvelously clear, cool morning sweeps up out of the east. If one is up at sunrise the horizon is saffron and there is a chill which makes one shiver. It is a foretaste of what is to come, and possibly to any one who is fond of symbolism the rapid ageing of the year and its concomitant glory of color (the whole countryside turned, as it were, into the field of the cloth of gold), suggests the golden streets of the heavenly city. King Midas, with his magic touch, seems to have been visiting the world again and trying his experiment of turning the flowers to gold.

The goldenrod is by no means the only yellow flower; there are the coreopsis with its symmetrical daisy-like petals (it has the chemical-sounding popular name of ox-eyed daisy; some farmers call it the yaller-weed), the rusty yellow of the tansy and the deep-reddish-yellow beauty of the swamp lily. And the contrasting themes which make the predominant color all the richer may be found in the pinkish-white spirea and the delicate white of the "queen's lace handkerchief," with its ugly stalk. On the whole, however, Whistler's designation of the ruling tints may be applied to the blending of colors on Nature's palette, and we may speak with propriety of our wild flowers as forming a symphony in yellow.

The Pattersons' Busy Summer.

A. Russ Patterson, the well-known vocal instructor and organist of the Calvary M. E. Church, New York, and his wife, Idelle Patterson, the lyric soprano, are having a very busy summer. Not only has Mr. Patterson been induced to stay at his organ position during the regular vacation period, but his numerous pupils have prevailed upon him to continue their lessons during the summer preparatory to the coming opera, light opera and concert season. However, from Wednesday to Saturday, he is at Asbury Park, N. J., where his wife is spending her vacation.

Idelle Patterson, after filling a six-day engagement at the Laurel Park Chautauqua, at Northampton, Mass., July

15-20, returned to give a number of song recitals at Asbury Park, and on Sunday evening, August 10, sang at the exclusive Allenhurst Club. Her success on the occasions of all her appearances has been marked, a re-engagement at Northampton, a series of concerts and recitals in Cleveland and Florida during the winter, and two appearances with Pryor and his band at Asbury Park, Saturday and Sunday evenings, August 23 and 24, being the fruits of her triumphs.

Among the pupils who are keeping up their studies until the routine of rehearsals and performances starts in are Miss Bishop, Florence Kossoy, John Hendrix, the well-known light opera baritone, and Theodore Heinroth, tenor, a brother of Charles Heinroth, of Pittsburgh.

Frances Alda Motors Through Europe.

Frances Alda, soprano of the Metropolitan Opera Company, closed her beautiful Paris apartment several weeks ago, and since then has been making an automobile tour through Germany, Austria and Switzerland. Madame Alda travels in a new forty horse power Rolls Royce car, built especially for the charming prima donna.



(1) Madame Alda mountain climbing with her secretary, Miss Evans. (2) Madame Alda in a field of marguerites in Martenbad. (3) Madame Alda en route for Carlsbad in her new 40 horsepower Rolls Royce car, especially built for her. (4) Madame Alda in the doorway of Wagner's Festspielhaus in Bayreuth.

Madame Alda will revisit Venice prior to returning to America in October. Upon reaching New York she will start at once for the Pacific Coast, there to open her concert tour assisted by Frank La Forge, the noted American composer-pianist, and Gutia Casini, the young Russian cellist.

David Dubinsky's Success.

David Dubinsky, the well-known Philadelphia violinist, is the possessor of the following press tributes:

Mr. Dubinsky played with notable taste and artistry.—Philadelphia Telegraph.

He is complete master of the violin.—Camden Post-Telegram.

Mr. Dubinsky played intelligently and with richness of tone.—Pittsburgh Gazette-Times.

To the exquisite adagio of the Brahms sonata he gave a reading distinguished for expression. He has a human, sympathetic quality that appeals to the heart.—Philadelphia Record.

Mr. Dubinsky played with a full and broad tone and a genuine appreciation of the poetic values of the work (Franck sonata).—Pittsburgh Dispatch.

He played with much feeling and all of his accustomed technical skill. He was heard last night in Bruch's concerto for violin in G minor, op. 26; Saint-Saëns' introduction and "Rondo Capriccioso"; Wieniawski's romance and Laub's polonaise. Encores were demanded of him in each instance.—Philadelphia Press.

Dubinsky scored a personal triumph. So well did he please his hearers that he responded to both his numbers, Wieniawski's second polonaise and Mendelssohn's concerto, with encores.—Camden Courier. (Advertisement.)

Concert at "Music in the Pines."

Walpole, N. H., August 23, 1913.

The fourth and last concert this summer at "Music-in-the-Pines," on the estate of Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences, was given by Edith Thompson, who has just returned from France, and Edwin Swain. Miss Thompson's numbers were particularly well adapted for the woodland. Especially was this the case with MacDowell's "Elfentanz" and "To a Water Lily," and with the four etudes of Chopin. All of the MacDowell compositions were welcome in this MacDowell week, as was the "Venezia e Napoli," of Liszt, played in a masterful manner.

Mr. Swain's baritone voice is rich and full, his "Pilgrim's Song," by Tchaikowsky, "I Am Thy Harp," by Woodman, and Spross' "Lorraine, Lorraine, Lorraine" being sung with fine taste and phrasing. Lifa J. Low, of Boston, was accompanist.

These artists will give a concert at the Town Hall here next Wednesday evening when Mr. Swain will sing Schubert's "The Wanderer," and Miss Thompson will play the "Sonata Tragica," MacDowell.

Among those who were present at "Music-in-the-Pines" were: Ex-Secretary of the United States Treasury, Hon. Franklin McVeagh and Mrs. McVeagh, of Chicago; Col. and Mrs. George B. Leighton; Dr. and Mrs. D. J. Calvin, Mr. and Mrs. Hudson E. Bridge, of St. Louis; Charles N. Vilas, of New York; Hon. John Hubbard, of Chicago; Mr. and Mrs. Charles P. Howland, Dr. and Mrs. Abram Flexner.

The program follows:

To Anthea	Hatton
Forest Oaks	MacFadyen
Pilgrim Song	Tchaikowsky
Mr. Swain.	
Scotch Poem	E. A. MacDowell
Elfentanz	E. A. MacDowell
To a Water Lily	E. A. MacDowell
Concert Etude	E. A. MacDowell
Miss Thompson.	
I Am Thy Harp	Woodman
Half Ring Moon	Harris
Lorraine, Lorraine, Lorraine	Spross
Mr. Swain.	
Etudes	Chopin
Op. 25, Nos. 1 and 2.	
Op. 25, Nos. 9 and 11.	
Miss Thompson.	
Were I a Prince Egyptian	Chadwick
Bendemeer's Stream	Gatty
Gypsy Song	Russell
Mr. Swain.	
Venezia e Napoli	Liszt
Miss Thompson.	

Byford Ryan's Professional Pupils.

Several prominent professional singers are coaching this summer with Byford Ryan, the well known New York vocal instructor, at his studio, 28 West Sixty-third street. Mr. Ryan has unusual aptitude for professional coaching, especially for operatic and musical comedy, as he was for several years leading tenor at the Berlin Opera Comique, thus being able to give to his pupils all the standard traditions of operatic work. Among those who are appearing for their fall work are Ann Swinburne, who will appear early in the season in "The Coquette" by Victor Herbert; Christie McDonald, who will star in Herbert's "Sweethearts"; Olive Ulrich, of the same company; Hazel Cox, of the "Merry Countess" company, and Ivy Scott, of the Aborn Opera Company.

Adele Lewing on Vacation.

Adele Lewing, the pianist, whose busy summer season ended August 15, is taking a short vacation in the Pocono Mountains, Pa., and will resume her lessons at her residence studio, 1125 Madison avenue, New York, September 15.

Bruno Huhn Back at Work.

Bruno Huhn has returned to New York and has resumed teaching at his studio, 231 West 96th street. He is looking forward to a very busy season.

"I'm beginning to doubt my judgment about the new soprano," said the first manager, who had been wildly enthusiastic. "Why?" asked the second manager. "None of the other sopranos seem to be jealous of her."—Kansas City Star.

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Von Unschuld's Childhood.

Marie von Unschuld's early childhood was surrounded with the best music, and at the age of five years she was given her first piano instruction by her aunt. However, she soon outgrew her aunt's instruction and was placed under the guidance of a piano teacher of the town near Vienna, where her father had retired. This teacher, also, after one year, told his young pupil's parents that he could not impart anything more to the child and that it would be advisable to place her in the Vienna Conservatory. However, the parents did not like to send her there as young as she was, but the powerful musical instinct of the child forced them to do so.

On the occasion of her mother's visit to Vienna, the young child, at that time ten years old, jumped on to the platform as the train was about to pull out, asking her to take her along to Vienna to undertake the examinations at the Conservatory; as the starting signal had been given, the mother had to comply with the wishes of the juvenile pianist. In Vienna, the professors not only recognized her talent but placed her in the advanced grades. Returning home, she told her father that she was admitted to the Conservatory and asked him to allow her to pursue her studies. Her father had to take into consideration the financial side of the matter and explained to her that he had put aside for her, according to European custom, a fund for her trousseau when she married, and that he would necessarily have to use this up. As young as she was she told him that she preferred that he use this capital for her musical education as she knew that she could earn enough later for several trousseaux. Seeing the determination of the energetic youngster he placed her in a private institution for her general education while she was pursuing her music studies at the Conservatories. She graduated after three years with the first prize medal and silver medal for excellent studies.

Coming home from the Vienna Conservatory crowned with success, bearing the first prize medal and the recipient of a beautiful piano from a firm in Vienna, she presented her diplomas and medals to her parents with the words: "Now, dear father, you will have to let me go to study under a good concert pianist because you know I have not yet finished my studies." Bernhard Stavenhagen, who was having great success at that time in Vienna, heard the young girl and is said to have not only offered to take her in his concert class in Weimar, Germany, but when asked

what fees were to be paid, refused with the words, "If you wish to make me angry, speak of a fee."

Madame von Unschuld's career furnishes a good illustration for music students that a diploma does not mean the end of studying and the last acquirement of knowledge.

Mary Dennison Gailey's Recital.

Following her return from an extended concert tour in the Southern States, Mary Dennison Gailey gave an impromptu recital on Friday afternoon, August 29, at Ovide Musin's studios, 51 West Seventy-sixth street, New York, before a most appreciative and enthusiastic audience. She played variations by Tartini-Kreisler; "In a Garden," by Tirindelli; "Orientale," by Cui; Hungarian dance, in D minor, by Brahms, and the first movement of the Tschai-kowsky concerto.

This artist not only possesses an attractive personality, but also has a brilliant and sure technic and large, magnetic tone (characteristic of the Musin school). Her musical conception of a work arouses the admiration and respect of connoisseurs. She received an ovation, which will surely be repeated upon her return in October.

Miss Gailey visited Pittsburgh on her way West, where she is to appear in a dozen or more concerts. This season promises to be a busy one, two extensive tours having been booked already which will take her as far as Cuba.

Yvonne de Tréville at Jenny Lind Theater.

The accompanying picture shows Yvonne de Tréville, the celebrated coloratura soprano, standing in front of the remains of the Jenny Lind Theater, at Monterey, Cal., which was built in 1850 and is now nearly in ruins. It is for the restoration of this historic old building that Miss de Tréville will give a performance of her costume recital, "Three Centuries of Prime Donne," during her Pacific Coast tour this winter.

During the second part of the recital Miss de Tréville will impersonate Jenny Lind, singing arias from the repertory of the famous Swedish Nightingale. Through the boards of the old theater it will be noticed in the picture that Jenny Lind is peering out. The impersonation of her is fine. The photograph in the upper corner is an excellent portrait of Miss de Tréville.



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"HATH Music Charms?" lips an exchange. Well,
 hath it?

TRUE to tradition, the European Concert has its
 deadheads.

MANY a musician who has a message for the
 world is too lazy to deliver it.

IN Mexico they are forbidding American popular
 music at cafes and in the parks. On to Mexico!

Now comes the time when the screeching of the
 slate pencil will be heard again throughout the land.

PAVLOWA denies that she struck her dancing
 partner. But surely she will not attempt to dispute
 that she struck the public.

OWING to the Labor Day holiday on September
 1, the MUSICAL COURIER this week will be pub-
 lished one day later than usual.

MADAME MELBA probably will be heard with the
 Chicago Grand Opera Company at the Auditorium
 when the season opens there in November.

At the recent German Roman Catholic conven-
 tion "America" was pronounced to be an unpatriotic
 hymn. It is worse than that; it is bad music.

BAYREUTH has under advisement a plan to alter-
 nate Gluck performances at the Stadt Theater with
 the Wagner representations at the Festspielhaus.

At the Petits Champs in Constantinople a recent
 performance of "Un Ballo in Maschera" was well
 attended in spite of unsettled political conditions.

ONE often wonders whether it is not possible that
 if beauty lies in the eye of the beholder, music lies
 more in the ear of the listener than in the composi-
 tion.

ONE gleams from the Monthly Musical Record
 that "the tongue is a veritable stumbling block in
 the path of the singer." And the English tongue
 seems to be the worst of all.

AFTER all, the Dresden house in which Wagner
 composed "Lohengrin" is not to be converted into a
 brewery. A wealthy Saxon is to purchase the place
 and turn it into a Wagner museum.

ANNOUNCEMENT comes from the Italian Sym-
 phony Society of New York of its intention to give
 a concert next month, commemorative of the cen-
 tenary of Verdi. The program is to be made up
 only of his works.

SAN FRANCISCO learned from the MUSICAL
 COURIER that Leoncavallo is to direct opera there
 this fall at the Tivoli, and the city's newspapers
 published the information after confirming the
 Leoncavallo interview obtained for these columns
 by our Roman correspondent.

COMMEMORATIVE of the centenary of his birth,
 Verdi's letters are being published in a five volume
 edition. We venture to state, without knowing the
 contents of the collection, that they will not reveal
 half as many begging letters as Wagner wrote to
 persons who looked like easy lenders.

ISADORA DUNCAN writes to her American man-
 agers that the daily newspaper reports of her hav-
 ing danced recently in South America are false.
 The artist says that she still is grief stricken over
 the tragic death of her children and does not intend
 to appear publicly for another year or more.

A LOYAL inhabitant of Los Angeles, Cal., informs
 the MUSICAL COURIER that his city has not 200,000
 inhabitants, as these columns stated recently, but
 just 500,000 according to the current annual state-
 ment of the Los Angeles City Auditor. That makes
 Los Angeles the tenth largest community in the

United States. New York is first, Chicago second,
 Philadelphia third, and then follow (in the order
 named) St. Louis, Boston, Cleveland, Baltimore,
 Pittsburgh, Detroit, Los Angeles, Buffalo and San
 Francisco.

A COMMITTEE has been formed under the presi-
 dency of M. Poincaré, President of France, to re-
 ceive subscriptions for a monument to the memory
 of the late Jules Massenet. The list of the com-
 mittee includes practically all the big names in
 French music of the present day.

THE Italian Opera Company at the Coliseo in
 Buenos Aires has given fifty-four performances this
 season, six each of "Parsifal," "Aida" and "Rigo-
 letto," five each of "Walküre," "Gioconda," "Bar-
 biere" and "Cavalleria Rusticana," and three each
 of "Lohengrin," "Mefistofele" and "Madama But-
 terfly."

As Father Knickerbocker remarked recently to
 Uncle Sam, "It's a long time between opera per-
 formances," but all that will be changed on Septem-
 ber 15 when the Century Opera opens its doors with
 an "Aida" performance. To say that the music
 lovers of the metropolis are curious is to put it very
 mildly indeed.

As regards music in the open, a writer in the
 Frankfurter Zeitung complains that bands have be-
 come a great nuisance at the famous German and
 Austrian summer resorts, to which tens of thousands
 go for rest and recuperation. Not only is it no
 longer possible to eat, or to read a newspaper, or to
 chat in peace, but one cannot even take a walk in
 the woods without being molested, for "with dia-
 bolical ingenuity bandstands have been erected in
 the most romantic and formerly secluded spots, and
 often they are so close together that one can hear
 simultaneously two bands playing different pieces." For
 most patients "bird songs and voices of the
 forest trees would be infinitely more agreeable and
 soothing than band music," adds the Frankfurt
 writer, who implores the physicians and authorities
 at the resorts to banish the bands altogether, or, at
 least, to restrict their activity.

It turns out that the rumor of David Popper's
 death was true, and the American musical world
 will learn with deep regret that the great cellist
 passed away at Budapest, August 7, at the age
 of sixty-seven. His loss comes with peculiar
 poignancy to the cello playing fraternity, in whose
 hearts Popper held an especially warm place, not
 only on account of his own executive prowess on
 the instrument, but also because he had done so
 exceptionally great a work in expanding its technic
 and enriching its literature by writing a number of
 compositions which have become standard wherever
 the cello is heard as a solo factor. The Popper
 pieces, together with those of Davidoff, brought
 about a reaction in cello composition that marked
 the death of the foolish transcriptions and empty
 display matter which composers for the instrument
 were writing, and thereafter it became customary
 to follow the Davidoff-Popper models by combin-
 ing skillful musicianship with refined melody,
 serious artistic purpose and due attention to the
 accompanying orchestra or piano. David Popper
 was born at Prague, served as first cellist at the
 Vienna Opera from 1868 to 1873; in 1872 married
 the pianist, Sophie Menter; separated from her in
 1886; for the next ten years toured Europe success-
 fully as a soloist; and in 1896 was appointed pro-
 fessor of the Royal Conservatoire in Budapest,
 a position he occupied until his death. It is safe to
 say that many of the Popper morceaux will re-
 main a valuable fixed part of the repertory of the
 cello.

OTOLOGY AND NOISE.

In a paper recently read before the International Medical Congress held in London, Dr. Clarence Blake, of Boston, made the significant remark that noise was the most important and injurious by-product of industry, though the one to receive the least attention.

With Dr. Arthur H. Cheate's paper on the deafness associated with aeroplaning we are not concerned, except in so far as that specialist in otology at King's College, London, referred to the injurious effect of the noise of the motor.

If noise, in excess, is the cause of deafness, is it not reasonable to believe that much noise, or even a moderate amount of it, blunts the finer sensitiveness of the ear?

Let us apply a favorite method of mathematicians and logicians to the problem and reduce it to absurdity—*reductio ad absurdum*. For instance, the Duke of Wellington and the Emperor Napoleon in the evening after the battle of Waterloo could not have listened to a string quartet. After ten hours of artillery roar and musketry clatter their ears would probably have been insensitive to the feeble sounds of violins. At any rate, the emotional appeal of such sounds would have been nil. Very few of us, fortunately, are likely to hear the thunders and shrieks of battle. But none of us is able to find a retreat where noises cannot come. The forest is silent to us only because we cannot hear the multitudinous sounds on every side.

"Could our ears catch the murmur of these tiny maelstroms, as they whirl in the innumerable myriads of living cells which constitute each tree, we should be stunned, as with the roar of a great city," writes Huxley in his "Physical Basis of Life."

Of course we have no means of knowing how fine the human sense of hearing might have been had our primordial progenitors heard no tumultuous cataracts or bellowing mastodons to distract them from the lullaby of closing flowers and the matin song of expanding leaves. When we consider the disturbance a ticking watch can make in the middle of the night we are warranted in thinking that our sense of hearing might have been acute to an extraordinary degree if we had never to hear a noise as loud as a watch tick. But noise and civilization go hand in hand. The savage stalks in silence through the thicket and across the plain. The civilized white man came with a gun and announced the advent of light and learning with the explosion of powder, the broddignagian buzz of saw mills, the riot and rush of locomotives, the din and discord of steam whistles, the thud and crushing of mining machinery, the chuck and swish of the factory loom, the clang and insistent clamor of fire bells, the whizz and whirr of the motor car, bawling of peddlers, rattling of carriage wheels, clatter of hoofs on the asphalt, resounding roar of street cars, infernal tattoo of the electric hammer, dynamite blasts, shouting newsboys, brass bands, baseball cheers. The wonder is that the delicate tympanic membrane can stand it as long as it does.

We find the music of the old masters tame. We miss the bass drums, cymbals, tubas, trombones, eight horns, E flat clarinets, piccolos, celestas, xylophones, and cannot understand the enthusiasm of Mozart's admirers who called the puerile C major symphony the "Jupiter." Today we need an orchestra of a hundred men and an organ for a meditation or a pastorate. Our nervous system gets no thrill in the concert room as it might have had if we were accustomed to the sleepy afternoons of Bach's old Leipsic, or the tranquillity of Beethoven's Vienna. The surprise with which Haydn startled his London friends a century and a quarter ago raises a smile today. We would call his symphony the "Echo," not the "Surprise." We have no grounds for believing that we possess more brains or musical intelligence than our fathers—at

least we older men have not. Yet there must be a reason why the sonority which seemed so rich and powerful in 1800 sounds so thin and feeble in 1913. Unquestionably the reason is that we have progressed enormously in noise. The uproar of our streets is now so great that at times we cannot converse at all even at the top of our voices. It is no uncommon sight to see two talkers point to the elevated train overhead and signal to each other that they will resume their shouting when the hubbub lessens.

Is that a helpful education for the ear of a musician? We think not. We are already more renowned throughout the world for our hard and piercing voices than for our musical compositions. Many writers have tried to explain why we should be so far behind Europe in the production of composers. They usually begin by informing us that America is young and end by saying: "Give her more time." Youth and age, however, have little to do with it.

It is noise that dulls the sensitiveness of our ears. We are an industrial people, and the handmaid of industry is noise—that is to say, when the industry is not hand made.

For two centuries the great industrial nation of Europe has been England. And what has England done in music compared with the achievements of the less commercial nations? When England was the leading musical nation of Europe she had not yet given to the world the steam engine, railway and spinning jenny. Today her brawny hand of industry is awkward at the lyre. Our nation never had a musical past. We have been artisans, not artists, from the start. Without a doubt we make more noise than any other nation on the globe. The question is: Can we preserve and cultivate a sensitive and delicate ear for music in the turmoil of so much iniquitous and ubiquitous noise?

How long, too, can Germany retain her musical supremacy with her enormous strides as a commercial and industrial nation? The Germany of the Bach, Haydn, Mozart, Beethoven, Weber, Schubert, Schumann, Wagner, Brahms, period was not the manufacturing, trading, navigating Germany of today, which is second only to England in the commerce of the world. Will the noise and prose of its modern life supplant the music and poetry of the older Germany? We do not know, and we make no guess. But we fear that the otologists at the London conference were right in saying that noise is injurious to the ear, and has not received the attention it deserves.

POLITE objection is raised by a gentleman living in Europe because in its department, "The Progress of American Music," this paper includes only works by composers born in the United States. The protestant, although he was born abroad and now resides there, spent a great many years in America, and has published many excellent compositions which he says should be considered "American compositions." No doubt they should, but the department in question happens to be restricted to composers born in this country, and is conducted for an ethnological purpose as well as for a musical one. It is no reflection on the works of "American" composers born abroad that such productions are not listed in our department, and for many of them we have the most profound respect. Conceptions of the terms "American composer" and "American compositions" vary considerably. Until all musicians agree on a common definition and understanding, a strict interpretation must necessarily designate as "Americans" those born in this country.

At Middlesbrough, a town in Yorkshire, a street has been named after Sir Edward Elgar. That is nothing. Irving Berlin has had a city named after him and Kaiser Wilhelm lives in it.

THE REAPER OF WEEDS.

The MacDowell Festival at Peterboro not unnaturally brings up the old, much disputed question of the advisability of using Indian, negro or other native themes and rhythms in American composition, or of giving these compositions Indian or negro names. In the search of romance or of poetic ideas composers the world over seem at all times to have gone to nature; to bird or animal life, or to exotic lands. In the very earliest times composers gave their works names which indicated their character of tone poems or tone pictures, or suggested some foreign atmosphere or local color. There seems to have been a time between those early days and the epoch of "the music of the future" during which this feeling of the necessity or advisability of associating music with some material thing was temporarily lost, only to be taken up again more intently and enthusiastically than ever by those very inventors of the "music of the future," Franz Liszt and his school. But there has hardly been a time in the history of music when we have not had Hungarian rhapsodies, Spanish rhapsodies, Italian, Scotch and Irish fantasies, and innumerable like conceptions. Even in the matter of absolute music composers have introduced such exotic ideas, although, for the sake of retaining the orthodox conception of what we recognize as absolute music, omitting the name.

But if this use of exotic conceptions is prevalent in music it is still more so in that most closely allied sister art, poetry. Glance over merely the titles and captions of the works of the great poets and you will find a very large number, probably, indeed, a vast majority, that suggest something altogether foreign. This is particularly true of the poetry of England, wherein we find poems about every country on the face of the earth except England (speaking in general terms, of course). And the obvious reason of this is not far to seek. It is simply that the poet finds little or no romance in the life of England and therefore seeks it elsewhere. And it may be mentioned in passing that, in regard to art, people have expressed their wonder and astonishment that any painter should care to paint city streets, business blocks, factory interiors and such homely, every day, unromantic scenes.

In the field of opera, where these three arts are combined to form a single whole, we certainly find only rare instances in which ordinary scenes of daily life are depicted. Our opera composers go almost invariably to some romantic land or romantic era for their subjects and their inspirations. And one, at least, very good reason for this is the scenery and costuming, which is certainly more effective when adapted to foreign lands and customs than it is when we see ourselves and the scenes of our own lives placed before us on the stage.

And, lastly, as a business proposition it is generally understood that musical compositions sell better if they have attractive names. This was true in the good old days when we find that program notes, which were, at their inception, intended rather for advertisement, to add to the popularity and success of the piece to be performed, than as an intelligent explanation for educated auditors—fitted stories of the most romantic sort to symphonies—even those of Beethoven—which stories had certainly never emanated from the mind of the composer at all. In other words, audiences like to know "what the music means," and if you merely explain the musical construction of a piece, even to the modern audience, you furnish not half as much pleasure as if you can make a readable, poetic, romantic story out of it. The most popular pieces of nearly all great composers have been so treated; and even the sonatas of Beethoven have not been free from such romantic interpretation.

It is fair to assume, therefore, that this is a perfectly natural human tendency, and as natural to

the composers themselves, for they, too, are human, as to their audiences. It is not surprising, then, that our American composers should seek that romance, which is near at hand, the romance of the Negro and the Indian, for we, ourselves, being crass materialists, have little enough. The MacDowell influences seem to have been Scandinavian, Scotch, New England and Indian; he had blood ties with the first two of these, lived in the third, which was the ancient hunting ground of the last. And so, no doubt, the inspiration of nearly every other composer could be accounted for, and, to an equal extent, of every poet. Longfellow found his inspiration in the homely life of New England and in tales of the Indians, and other poets have recorded their impressions of our negroes or of life in the wilder northern or western portions of our country.

But the error arises in the seemingly growing conception that American music, and especially American opera, must have an American subject. That is absurd, and no such practice has ever obtained in European countries. No one would ever think of naming those operas of Verdi which were written to English or other foreign subjects less Italian than the rest; no one would think of calling "Rienzi" or "Tristan" un-German, or un-Wagnerian; and, in the same way, MacDowell's "Indian Suite" is certainly no more American than is the rest of his output. The fact is that, being an American, he could by no means possibly write anything but American music. And, conversely, Walter Damrosch, and Victor Herbert, and the other "American composers!!" who were born in Europe, cannot by any possibility ever write a single note of American music. And one might even go so far as to say that the music of the California composer, Henry Schönfeld, is not truly American music, although this brilliant composer was born in America—for his parents were German, he was brought up in the German colony in Milwaukee, and is German through and through in manner, spirit, and sentiment. And it is fair to say this in spite also of the fact that his "Negro Suite" for stringed orchestra is one of the most truly exquisite and characteristic pieces of Negro melody of which we have any knowledge.

And with regard to American rag-time, it is certainly not deemed necessary that the composers of it shall be born Americans, yet wherever we find it we name it, without hesitation, American music, which contradiction has its excuse in the dual and ambiguous meaning of that word "American" when applied to music. Speaking truly and in exact terms we should perhaps say that rag-time composed by foreigners was "music in imitation of the American style." The fact is that the first piece of rag-time, the original rag-time tune which constituted the prototype of all the rest, may very well have been composed by a foreign resident of this country. It is not at all improbable, for many of our band men are foreigners by birth, and they compose much band music of the rag-time style. But, even if that were so, it would prove nothing—for rag-time is not the invention of any single individual but the outcome of a slow evolution in American popular music, just as Hungarian or Spanish music is the outcome of a similar process in those countries.

But the point of all this is that it would be shameful if all the music composed in our American style should be the production of foreigners—just as it would be shameful for the Hungarians if there were no Hungarian music except that written by Germans in imitation of the Hungarian manner—just as it would be shameful for Spain if there were no Spanish music except that written in the Spanish manner by Bizet, Chabrier, Moszkowski and other foreigners.

We arrive by this line of reasoning at the fact that American music may be considered as being

of a dual nature. All music is American music which is:

- 1st. Composed by an American composer.
- 2nd. Composed in the American style.

But is that American style—this thing which we call rag-time—a style calculated to be worthy of use in classical composition? Will it ever be possible to state unequivocally that a composition of serious intent is both the work of an American composer and couched in the American style? That would certainly be a desideratum. To have our American classical music so strongly impregnated with our Americanism that it would be as quickly recognizable as American as is our rag-time would certainly be a glorious thing! To have

LIBRETTO PRIZE.

In order to facilitate the efforts of American composers to obtain a suitable libretto for the \$10,000 prize competition offered by the National Federation of Musical Clubs, the Musical Courier offers a prize of \$200 for the best libretto on an American subject which shall conform to the regulations of the above mentioned prize competition.

These conditions are as follows:

I—The librettist must be a citizen of the United States;

II—The opera must be grand opera, one, two or three acts, but must be of such length that the entire performance will not exceed three and one-quarter hours including intermissions;

III—The libretto must be in English, and the text be worthy of the sponsorship of the National Federation of Musical Clubs.

Since the completed opera, words and music, must be submitted to the National Federation of Musical Clubs before August 1, 1914, and the time for such a work is relatively short, the librettos to be submitted for the Musical Courier prize must be received by us before October 31, 1913; and the prize will, if possible, be awarded before November 30, 1913. The libretto will remain the absolute property of the author. The Musical Courier arrogates to itself no rights of any kind whatsoever. In order that the requisite anonymity should be preserved, the name of the author of the winning libretto will be made public, but not the title of his work.

If the author of the prize-winning libretto desires, The Musical Courier will make an effort to place him in communication with a composer who will set the work to music.

N. B.—It need scarcely be added that the Musical Courier Prize is in no way associated with the prize offered by the National Federation of Musical Clubs.

our style universally recognized as being so strong, so characteristic, that other, older nations would copy it would be no less honorable! But is that to be attained by the use of Indian and Negro subjects?

It is impossible at present to answer that question. We cannot even guess at the true answer to it. We simply do not know. It is one of those impenetrable mysteries which the future holds safely hid from our mortal vision.

Then what course are our composers to pursue? Up to the present time they have given us all sorts of music. Some lean towards the Indian, some towards the negro, some towards various European styles, some towards the simple abstract.

But there is one style which scarcely a single American composer has succeeded in: the useful, practical style of serious music, especially of orchestra music or music in any of the larger forms.

We have had, it is true, a certain number of excellent composers of songs, piano pieces and the like, which have been really useful, practical, and which have been used in consequence. But the number of useful pieces in the larger forms which our American born composers have given us may be counted on the fingers of the two hands.

There may be some reason for this. In their desire to be serious, to be recognized as serious and not popular composers, they have gone to the other extreme. They have become so dry as to be unpalatable. Now what we need in America more than anything else today is a large production of pieces which stand just between the popular and the unpalatably dry. And, after all, if we would but tell ourselves the truth we would recognize the fact that the compositions of all ages which have lived belong to exactly this class. Beethoven, Wagner, Schumann, Schubert, Mozart, even Bach, gave us tunes that were often almost trivial in their lightness, and very near to the boundary line of popular music. And the trouble with our American composers is not that they write in the Indian or Negro style, not that they lean on Wagner, or the German school, or the Russian or Scandinavian schools, but simply that they are afraid to be popular.

And, after all, why this fear? What if a thousand bad pieces are produced, what if a hundred bad composers are encouraged by mistaken but well meaning enthusiasts?—old Father Time, "the Reaper of Weeds," will sooner or later ruthlessly mow them down;—old Father Time, our truest friend did we but know it, for he takes only the chaff and the weeds, and leaves all that is good! Then why inveigh against the progress of rag-time? It will soon be mowed down and swept away if it is worthless, and all of the persecution in the world will not destroy it if it is worthy.

It is this fear of popularity which is the greatest disease of our times, and it is not confined to musical composition alone nor to any one country. Even our artists are influenced by it, and you hear one artist criticising another because he or she sings or plays "popular stuff" and "plays to the gallery." You hear some of our most successful composers and writers criticised for the same crime—they are accused of "prostituting their art for the sake of money," etc., etc. It is all very absurd, and the truth is that we have a school of American composers, of American composition were we but willing to recognize them. They belong to the more or less popular class, it is true; they write such things as will be performed and will win success.

Then it is in our hands to give our composers a hearing, to give them support and honor. It is in our hands to see that the American composer shall be really American and born of American parents. And, for the rest, we must put our faith in old Father Time, the Reaper of Weeds.

CHARLES PONS, whose delightful opera, "Le Voile du Bonheur," won such flattering success in Paris last year, is composing music to a new work entitled "Francoise." The most interesting feature of this piece of news is the fact that this new work, like "Le Voile du Bonheur," is written to a libretto by a French Senator. The former was by the Senator from the Department of the Var; the latter by Mr. Couyba, known in the world of literature as Maurice Boukey. How soon will American Senators write opera librettos?

VIENNA may be slow in some things, but it loses no time in getting its opera season started. The 1913-1914 operatic campaign in the Austrian capital began August 18 with a performance of "Lohengrin." One of the early novelties of the season there is to be "The Girl of the Golden West." Vienna will be surprised when it hears Puccini's latest output.

POE IN MUSIC.

Oliver Ditson, of Boston, has published "The Raven," a melodrama, words by Edgar Allan Poe, American poet, music by Arthur Bergh, American composer, and a few words on the subject are in place here.

Inimitable Poe, the most remarkable poet the United States has yet produced, and who has had unstinted praise from European critics and much abuse from American writers, is still, and probably will remain, a great stimulator of musical ideas in the brains of composers. Henry James, a fellow countryman of Poe, has spoken of this poet's "useless verse"—as if poetry should teach morality, inculcate wisdom, praise practical inventions and furnish tombstone epitaphs in fustian doggerel! Poe's verse, like all other verse, is useless for purposes for which it was never intended, as are mustard plasters and flying machines.

But as lyrical poetry the magical word symphonies of Poe approach the vagueness of music more nearly than the poems of any other poet whomsoever. From a musical point of view his poetry is anything but useless. Many a composer has regretted the paucity of Poe's poetic output. For musical purposes the whole of Wordsworth's voluminous verse could be exchanged for another slender volume of Poe's unapproachable lyrics.

We know of several musical settings of all Poe's half a dozen famous poems. "The Raven" has been a continual inspiration to the composer. Arthur Bergh has broken no new ground in writing a musical setting for the most widely known of Poe's poems. Nor has he gone out of his way to find strange harmonies and weird effects. Yet his work has that indefinable quality we call atmosphere. We feel as if there was something uncanny and unreal close at hand:

Like one, that on a lonesome road
Doth walk in fear and dread,
And having once turned round walks on,
And turns no more his head;
Because he knows, a frightful fiend
Doth close behind him tread."—(Coleridge.)

And the composer accomplishes his ends with very simple means. He has to keep the music subdued in order that the voice of the reciter may be heard, and at the same time he must color and illumine the picture which the words suggest. He tries no tricks of realism. Andrew Lang quotes George Sand's lines describing Chopin living in the half ruined monastery in Majorca: "The melodies of the wind and rain seemed to be magically transmuted into his music, so that, without any puerile attempt at direct imitation of sounds, his compositions were alive with the air of the tempest. In Poe's genius, too, there was a kind of pre-established harmony between musical words and melancholy thoughts."

We see nothing in this musical setting "The Raven" to warrant our ranking Arthur Bergh with either Poe or Chopin. But we repeat that we find a suitable and consistently uniform style of musical treatment which admirably suggests the atmosphere of the poem. The music is not a copy of Wagner, an imitation of Berlioz, or a replica of Tschai'owsky, yet there are harmonic changes, rhythms and formulas which prompt us to believe that Arthur Bergh remembered those composers' works in a subconscious way when he was making his weird music for "The Raven." How he caught and imprisoned that impalpable atmosphere we cannot say. He probably cannot tell us himself how he did it. Presumably he keenly felt the grip of the poem on his feelings as he wrote. At any rate, he has succeeded in echoing in his music the tears and raptures of the poet's verse. There is always something ominous and foreboding in Poe's pleasantries. It is like the tragedy of death and dissolution lurking behind the wine and laughter at the farewell feast of Pe-

troniuss while the life blood of him and the lovely Eunice is slowly trickling from the severed arteries. The highest praise we can bestow on the music



Photographed by the MUSICAL COURIER, August, 1913.
POE'S GRAVE IN BALTIMORE, MD.

of "The Raven" is that Arthur Bergh has felt and expressed that tragedy in modern harmonies.

It is this setting which David Bispham uses in his recitation and acting of "The Raven."

MAX SMITH, in the New York Press, speaks a few earnest words to those of our music students who go to Europe for the purpose of having a good time rather than to make the best possible use of their talents. He characterizes the offenders as follows:

The happy-go-lucky life one may lead in places far removed from the social discipline of one's home town often has as potent a charm for sons and daughters as for their mothers. The longing for pleasures and excitements which at home you would avoid, if only for the fear of gossip, creates illusions. The maiden, who sings ragtime songs to her admiring relatives in a thin, sweet voice becomes in her own opinion, under the stress of her yearning for foreign lands, in the fond fancy of her parents a budding prima donna.

And so it happens that many so called students of music in Paris, Berlin, Vienna and Milan are in reality nothing more or less than pleasure seekers who either labor under the delusion that they are actually leading a useful life and apply their futile studies as a poultice to their conscience or else, with wide open eyes, utilize their educational play as an excuse for conduct which in America would seem offensive.

Mr. Smith, however, admits that there are also "a good many talented, serious and ambitious American students of music, and it seems to me that their educational pilgrimage abroad, far from being absurd, is based on a sound knowledge of facts and good reasoning." Of course, every one knows that the frivolous student is to be found everywhere, in Chicago, San Francisco, Boston, New York and Philadelphia as well as in the cities mentioned by Mr. Smith. Many young people who leave the farms and the villages in order to study music in the large American cities do so because they long for pleasures and excitements which they cannot indulge at home. But we think that such students are the very large minority, and most of those who devote time and money to the effort of mastering the tonal art do so at least from worthy motives even if they do not succeed in acquiring any remarkable degree of proficiency.

In September the autumn breezes turn the leaves in the forests, and the pupils turn the leaves in Concone, Fiorillo, Romberg and Father Czerny.

An exchange announces joyfully: "Teachers everywhere now are ready to register pupils." Cash register?

NATIONAL OPERA COMPANY OF CANADA

The National Opera Company of Canada will open its season in Montreal on Monday night, November 17, at His Majesty's Theater, which has been reconstructed to conform to opera needs. Eight weeks of opera will be given in Montreal. Subscription performances will be given every night except Saturday, and also on Saturday afternoons. Saturday afternoon subscriptions were inaugurated for persons living out of town, and there will be special train service. No opera will be repeated in any of the subscription series, for all the performances of which every box, it is reported, has been sold.

A novelty will be the symphony concerts given Wednesday afternoons. This is a new idea and it has been received with marked appreciation. The entire orchestra of the National Opera Company of Canada will play at these concerts, and instrumental soloists of note will also appear.

Leading sopranos are Ada Casutto, Ester Ferrabini, Dora de Phillippe, Marie Rappold, Helen Stanley and Louise Villani. The visiting sopranos will be Louisa Edvina and Jane Noria. Maria Anitua, Rosa Olitzka and Jeanne Ger-ville-Reache will be the mezzo sopranos in addition to the visiting artists, Florence de Courcy and Lida St. Maur.

The tenors are Giovanni Farno, Giuseppe Gaudenzi, Alfredo Graziani, Mishaska Leon, Mario Scotti and Leo Slezak; visiting tenors, Leon Lafitte and Riccardo Martin. The baritones are Rafael de Ferran, Franco Multedo, Mario Marti, Bernardo Olshansky, Edward Roselly and Rodolfo Segura, besides the visiting baritones Dinh Gilly and William Hinshaw. The basses are Pietor di Biasi, Natele Cervi, Albert Huberty and Giovanni Mart'no.

The repertory includes operas in French, Italian and German. The operas sung in French will be "Samson et Dalila," "Louise," "Thais," "Herodiade," "La Navarraise," "Carmen" and "La Boheme." In Italian, the repertory calls for "Gioconda," "Otello," "Madama Butterfly," "Tosca," "Cavalleria Rusticana," "Pagliacci" and "The Secret of Suzanne." "Lohengrin" will be given in German.

One of the special features of the season will be Anna Pavlova. The great danseuse and her company, including MM. Novikoff, Cecchetti, Zailich, and forty picked solo dancers and a big corps de ballet, will appear eight times with the National Opera Company of Canada in Montreal. Mlle. Pavlova will present eleven ballets with scenery and costumes designed by Leon Bakst, Alexander Anisfeld and Ivan Kerovin. Every subscription series will include at least one appearance of Mlle. Pavlova and her company. In her repertory will be included the "Invitation to the Dance," "La Fille Mal Gardée," "Les Preludes," "Magic Flute," "Halte de Cavallerie," "Orientale," "Coppelia," "Giselle," "Amarilla" and "The Seven Daughters of the King."

The orchestra will include several well known players. The conductors will be Agide Jachia, who in former seasons achieved distinction in Montreal; Adolf Schmid, for many years conductor for Sir Herbert Tree and composer for his productions; Alexander Savine, protege of King Alexander of Serbia and conductor of the National Opera in Belgrade. Oscar Spireescu, formerly assistant conductor of the Boston Opera Company, will officiate in like capacity with the National Opera Company of Canada, as will also Nicholas Chercherai, formerly of the Theater San Carlo, Naples.

The chorus has been carefully looked after. There will be sixty voices, picked with discrimination, a group of the best male voices at Covent Garden having been secured. Maestro Adameo Barbieri has been engaged to take charge of the chorus.

There will be a complete corps de ballet regularly attached to the opera company, and for director in this department the management has secured Sergei Morosoff, ballet master of the National Opera House in Odessa, Russia. Additional interest in the ballet is derived from the appointment of Ethel Gilmore as premiere danseuse. Miss Gilmore is a Canadian who has attained distinction as a ballerina. Her associates are selected dancers, trained in the best schools.

After the season in Montreal the company will go to Toronto for a fortnight, to Quebec and Ottawa for a week each, and then to Winnipeg, Calgary, Edmonton, Vancouver and Victoria. This tour is carrying out the plan of making the company a national Canadian institution. The company will also enter the United States, where it will spend ten weeks in the Middle West and on the Pacific Coast.

Katharine Goodson on Sibelius.

While on her recent tour in Finland, one of Katharine Goodson's experiences was her meeting with Sibelius, the famous Finnish composer, and his charming wife. Miss Goodson was present at a concert, given on the night following her own appearance with the Helsinki Symphony Orchestra, when Sibelius conducted a whole program of some of his own latest works, which she describes as being stamped with a remarkable individuality. His personality, too, seemed to her a combination of force, refinement, and extreme sensitiveness.



Siegfried O'Houlihan writes from Ostende:

"I am at this famous Belgian watering place, enjoying what I consider a well earned rest, after my quick dash to Russia and return. The cosmopolitan life at Ostende is singularly interesting, and reminds me of the mixture of nationalities on a Coney Island boat.

"En route to Ostende, I stopped off at the little country place where Camille Saint-Saëns is spending his summer, and resolved to garner a few of his priceless thoughts and remarks for the readers of the MUSICAL COURIER. As everyone knows, Camille is the leading French composer, and was born so very long ago that he has met all the musical celebrities of the past fifty years. In spite of his great age, I had been told that his outlook over the tonal field is boundless and that he is a keen and yet just critic of every style and school of music known to ancients and moderns.

"Revered Master," I began, 'do you not believe that music is making progress?'

"Yes."

"But do you not admit that the works of the younger composers show that music is not making progress?'

"Yes."

"Beethoven stands in music as firmly as the rock of Gibraltar in Spain, n'est ce pas?'

"He does."

"Is not a certain revulsion creeping in, however, against calling anything permanent or final in music?'

"Yes."

"Then you will concede that at some future time the rock of Gibraltar will be standing while Beethoven may have been toppled off his high place?'

"I concede it."

"Then Beethoven is not exactly like the rock of Gibraltar, is he?'

"Not a bit."

"Do you consider Debussy a great composer?'

"Yes."

"You do?'

"No."

"Is Richard Strauss great?'

"No."

"But surely you would not wish me to record that as your definite opinion?'

"Of course not."

"Therefore you do consider him great."

"Yes."

"How does Liszt rank in your estimation?'

"Yes."

"I beg your pardon?'

"No."

"I asked you to state how Liszt ranks in your opinion."

"He is splendid."

"But have you forgotten his lack of—"

"Yes, yes, I remember. He is awful."

"In your estimation, is supremacy in opera to remain with Wagner or will the Italians wrest it away from him and restore their own leadership?'

"Yes."

"Do you mean that the Italians will succeed?'

"No."

"Then Wagner is to stay preeminent?'

"No."

"I understand. Things will remain as they are."

"No."

"That is remarkably interesting. What is your opinion of American music?'

"Meyerbeer."

"How? You think it sounds like Meyerbeer?'

"No."

"Meyerbeer influenced it?'

"No."

"But you said 'Meyerbeer.'"

"Yes."

"Why?'

"I don't know."

"I looked in surprise, not to say consternation, at the venerable man before me, who seemed to be helplessly embarrassed.

"Look here, M. Saint-Saëns," I began, 'you must—'

"Pardon me," answered my vis-a-vis, in a quavering voice, 'I am not M. Saint-Saëns, I am his gardener.'"

The letter paper on which Mr. O'Houlihan recorded the foregoing seems to have been stained with tears.

"What are they singing?'

"Plain Chant."

"It certainly is well named."

Someone or other sends the attached, clipped from somewhere or other: "The story is told of a well known

tenor who owed a member of his profession ten dollars and of several ineffectual attempts of said member to collect the money. On one occasion when a demand was made, all that was forthcoming was a complimentary ticket and an invitation to come and hear him sing at a concert that evening. The tenor's number on the program was 'Trust On, Loving Heart, Trust On.'"

About this time our opera clothes begin to sigh and murmur in their sleep.

Commenting on the decoration received recently by Cecile Chaminade from the French Government, Henry T. Finck winks and says: "The latest victim of the French mania for inflicting the Legion of Honor on everybody, right and left, is Cecile Chaminade. Her tag is No. 500,003."

"One of the most popular orchestras in Portland, Ore.," says the Fort Madison Democrat, "is composed entirely of one-armed men, six of whom are minus a right hand or arm, while the seventh has only a right hand. The instruments used are a piano, violin, cello, cornet, trombone, mandolin and drums. This unique organization of musicians is in great demand for dances." For the one step?

Candid advertisers are in vogue this season. Here is one who made his wants known in the New York Herald last week: "A position of any kind of work; am comparatively young, have nerve and can bring home the bacon; have no references, because never asked for any; have all the bad habits, gamble and will take a chance on anything; want good money for anything I do; if you are looking for some cheap, timid individual willing to spill his heart's blood for \$7 a week, pass me up. Address VIM, 372 Herald."

Everybody has read about the eight well-known musicians at the Italian resort, who have pledged themselves not to talk shop during their holiday. They are Leoncavallo, Mascagni, Puccini, Caruso, Bonci, Mugnone, Serafin and Galeffi. The eight are gathered together at a little wine shop, eating soup:

Leoncavallo—What's the news?

Mascagni (cautiously)—I know some, but I can't tell it. Puccini—The paper says that in Milan—oh, I beg pardon. Caruso—Did you read about—ahem! I forgot.

Bonci—A friend writes to me that—er—oh, it doesn't matter.

Mugnone—Do you know, I was thinking this morning about—no, on second thoughts I wasn't.

Serafin—Does any one know when—well, never mind, I can find out when I get back to the hotel.

Galeffi—I have a fine idea for a—what's that, Leoncavallo, did you say anything?

Leoncavallo (startled)—No; I was only wondering whether we couldn't play—

All (shout)—What?

Leoncavallo—Billiards.

All (relieved)—Oh.

Mascagni—A voice—

All (shout)—How?

Mascagni (annoyed)—A voice tells me that I shall order another plate of menestrene (and does so).

Puccini (meditatively)—Lalla—

All (in unison)—You're singing. Pay the fine.

Puccini (quickly)—I was about to remark that "Lalla Rookh" is a great poem.

All—Fake! Cheat! Impostor! Swindler! Welcher!

Caruso—I rise to a point of order and ask that the club's rules be suspended for a moment. (Rises.)

Bonci (chairman)—Go ahead.

Caruso—Suppose I ask the waiter for "Peach à la Melba" or "Eggs à la Meyerbeer," do I—

Mugnone—Put him out.

Serafin—Strangle him.

Galeffi—The guillotine.

(The meeting breaks up in confusion.)

The Silent Song.

Do you know whenever you choose the right,
Whenever you spurn the wrong,
Whenever you do a loving deed,
You are singing the silent song?

When you do your duty without a tear,
Through all of the hours long,
You are making the silent music, dear,
Singing the silent song.

It is heard by God, the Silent One,
If not by the noisy throng;
He takes delight in "The Duty Done,"
And that is the silent song.

—The Churchman.

MADAME MAILLE WRITES.

New York, August 19, 1913.

To the Musical Courier:

An article on "Graft" in the August 13 issue of the MUSICAL COURIER greatly appeals to me. It is a sad commentary on human weakness that it usually wants all it can lay its hands upon and hates to pay for what it needs, particularly if what it needs assumes the shape of need of advertising. I did not advertise for years because I was under the erroneous impression I could not advertise as thoroughly and advantageously as I wished, owing to semi-retirement from the severe results of a serious accident. I now realize I made a mistake as even a small professional advertisement would have been better than no representation, especially as I always held to the belief that health would be restored and I would emerge from my seeming exclusiveness in teaching with its invariably gratifying results to which the long list of successful pupils on the operatic, dramatic and concert stage, in teaching and church work bears ample testimony and of which the public should have been kept informed.

When health was permanently re-established and six years of strenuous vocal work engaged for by several very prominent Philadelphia families had been brilliantly accomplished I was free to return to New York to take my place among, and as soon as possible, at the top of voice teachers in this city.

The evening I arrived in New York, the 18th of last December, after my sojourn in Philadelphia, at 6.40 o'clock, my train, via the Pennsylvania Railroad, was forty minutes late. The only time in my life that I was ever "late" was in beginning to advertise to let the people of the United States, and incidentally Europe, know where they could come to receive their money's worth, value for value, and no disappointments.

If "graft" is advertising then I will go down in my pocket and buy all the "graft" that I can afford, and tell over and over again that I have a vocal method "worth while," not alone for serious students but for the accomplished artist and teacher, who, through not having accurately placed, though otherwise beautiful voices, would be only too glad to come to me or to anyone else, who could promise a sure remedy if only for a single fault.

But to return to that night of last December. It was pouring rain, a sad welcome to a home returning traveler. The electric signs blinded my vision. The noises of the city disturbed the organs of hearing accustomed as they were to the solemn, subdued sounds of that above mentioned almost suburban metropolis. I wanted to become known throughout the length and breadth of this land for being able to do just what I say I can do, place voices and teach the highest finish in vocal art and get artistic results from the first lesson. I wanted the world to know the value of what I teach and so I came back to where I was known and esteemed before I spent those years in Philadelphia.

If there is a teacher, an aspiring student, or great artist who does not know that my name stands for great work during the next few years, it will not be my fault as I shall advertise my method as proved by the "singing" of my pupils as long as there are a MUSICAL COURIER, daily newspaper and high class press bureaus to do the work for me.

"Graft?" How can any one repay those courteous, educated men and tireless workers who use their brains, their pens, their energies, their vast printing presses, in behalf of the profession! A few months ago I might have been counted as among the comparatively unknown "great teachers," but that night I arrived in the torrential storm and the blinding electric lights I made up my mind my voice should be heard above the storm and din that above the shine of the electric lights would shine the names of worthy, loyal and brilliant pupils.

Can any one step forward and say that one line was bought? That "graft" was at the bottom of my success?

He or she would be confounded before opening their mouths. I came. I sought the great MUSICAL COURIER and I found what I needed. All hail to the splendid journal! Hail to the MUSICAL COURIER which believed in me.

Wishing you continued success, in grateful acknowledgment of what I owe to you, I am, with esteem,

Faithfully yours,

HELENE MAILLE.

Madame Hudson-Alexander in Chambersburg.

Louisa, Charlton has booked Caroline Hudson-Alexander for an engagement to appear in Chambersburg, Pa., on October 20. This appearance will be a special recital at Wilson College, and is one of the most important events that will be given under those auspices during the season.

"We went to the cathedral last Sunday," said Mrs. Twickembury, "and heard the Magna Charta beautifully sung."—Exchange.

Cincinnati College of Music.

Cincinnati, Ohio, August 30, 1913.

The opening of the College of Music next Wednesday, September 3, will witness the inauguration of the thirty-fifth academic year of this historical institution, that has done so much for the promotion of musical education and the preparation of professional musicians, orators and actors. The entire faculty, with the exception of possibly one or two whose musical activities during the summer have of necessity prevented their being here on opening day, will be in their studios for the purpose of meeting students. The past week at the College was one of considerable activity, with the final touches of renovation of halls and studios, the occasional visit of a faculty member upon his arrival in the city, and numerous students arranging for lesson hours for the approaching year. The outlook for an increased enrollment is very flattering at this time. The concert season will begin during the first term, although the actual date has not thus far been settled.

The addition of Emil Heermann and Grace G. Gardner to the College faculty should strengthen both the violin and voice departments to a considerable degree. Mr. Heermann will continue to occupy his usual position of prominence in musical circles, while Miss Gardner, in a way a new-comer, is confidently expected to prove both a charming and valuable acquisition to musical Cincinnati. M. Heermann continues in his position as concertmaster of the Cincinnati Symphony Orchestra, while his affiliation in the College with Johannes Miersch and Walter Werner in the violin department adds further prestige to this school. The addition of Mr. Heermann increases the advantages offered to violin pupils, in that another master offers the benefit of his great knowledge and experience to ambitious students.

Miss Gardner, who joins the voice faculty, is a woman of culture and musicianship. She is of striking personality and presents the very essence of highly intelligent musicianship. Besides being a gifted singer and a finely equipped and thoroughly successful voice builder, she is also a clever composer, and during her residence in England and later in New York made a specialty of singing programs of her own compositions. In all probability Miss Gardner may be prevailed upon to offer such novel musical entertainment to the music lovers of this city, and will thus be a welcome figure to concert goers in general, but especially to our well organized musical clubs who encourage original works by modern composers and their frequent public interpretations.

Opening day at the College is always one of the happiest events of the season and is attended with marked activity from the moment the College opens until all schedules are comfortably filled, a matter of but a short period.

The several members of the College of Music faculty who enjoyed vacations abroad this summer arrived in New York the past week, and are expected in Cincinnati Monday, when they will report at various times each day at the College. Albino Gorno spent the summer at Lake Lugano. Signor Gorno, a great lover of nature, revels in the romantic atmosphere of the gorgeous lake and mountain country of his native Italy, and thus gains poetic inspiration for the accomplishment of his artistic endeavors.

Louis Victor Saar enjoyed a delightful period of recuperation at his pretty home in Lindau near Lake Constance, and while there has been no intimation of his latest creations it is safe to predict that the noted composer added to his already valuable list of eminent works, and will again present some new compositions when the concert season opens.

Douglas Powell recently arrived in New York from England, and reports having spent an enjoyable visit among his colleagues and among visiting and native friends. At present Mr. Powell is interested in the welfare of his talented young pupil James Harrod, the promising tenor who was developed at the College of Music a few years ago and went abroad for European association and experience before entering professional life. As previously announced in these columns, Mr. Harrod is considering several flattering offers to enter light opera.

Johannes Miersch, another of the European sojourners, informs his friends at the College that he traveled extensively during the summer, and but for one unpleasant experience which might have resulted seriously, had a fine vacation. While driving in Norway Mr. Miersch and one other occupant of the carriage were the victims of a runaway, and although they were both hurled violently from their seats, escaped unhurt while the unfortunate driver was badly bruised. Mr. Miersch makes light of the incident since it will not interfere with his artistic playing.

Romeo Gorno, the well known pianist and artist teacher of the College of Music faculty, has just returned from a pleasant visit to several of the prominent watering places of the East and with his usual buoyancy and enthusiasm declares his readiness for another arduous year of playing and teaching.

Giacinto Gorno, whose talented pupil Marie Lane is making such fine progress under the Shubert management in the East, has just returned from a trip to the Great Lakes. Signor Gorno was actively engaged in teach-

ing for a great part of the summer, and his vacation was necessarily a limited one.

Another member of the College faculty whose work at the College did not permit of an extended trip of pleasure was Frederick J. Hoffmann, the brilliant pianist, who remained in Cincinnati for a greater part of the summer months on account of heavy teaching duties. Otilie Dickerscheid enjoyed the cool breezes of St. Ignace, and Miss Westfield visited in the South and incidentally presided at several private musicales at the homes of her friends. The poetry of Miss Westfield's playing was again commented upon in the usual flattering manner that greets her local triumphs. Miss Mary Venable visited among friends in this vicinity, but for the most part was kept busy receiving compliments from critical reviewers of her latest book, "The Interpretation of Piano Music."

Lino Mattioli found much relief by frequent indulgence in the salt baths of Atlantic City, where he and Mrs. Mattioli enjoyed the summer months. Louise Dotti cruised on the Great Lakes, although she reports her best rest was gained at Mt. Clemens. Lillian Arkell Rixford spent the summer at Port Huron, Mich., and Walter Werner, of the violin department, found rest and recreation on the upper peninsula of the same State. Mr. Werner and his family motored from Cincinnati to Detroit, from whence he had his handsome new touring car shipped to Detroit. Mr. Werner did considerable entertaining of Cincinnati musicians, the features of which were daily spins through the pines.

Mr. Heermann was engaged with the Cincinnati Symphony Orchestra nearly all summer, finding some diversion

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from frequent trips in his car. Mr. O'Meara was another of those of the faculty who were engaged during the summer, and has just returned since the close of the theatrical season in St. Louis, where he directed one of the principal stock theaters. With the combined responsibility of management as well as of teaching duties, Mr. Gantvoort, as usual, kept in constant touch with the activities of the institution and consequently was denied the comforts of an extended trip.

Osborn-Hannah's Presence of Mind.

One of the most essential characteristics of the successful opera singer is presence of mind, or the ability to grasp situations and act upon them immediately so that the audience may not perceive anything amiss. Jane Osborn-Hannah, soprano of the Chicago-Philadelphia Opera Company, has been subjected to most trying situations many times, but has always been able to prevent any possible disaster through her fine powers of adjustment.

On one occasion in Chicago, she was billed to sing the part of Sieglinde in "Walküre," with Dalmores as Siegmund. At the last moment, the management found it imperative to substitute another tenor without having time to advise her of the change in cast. Upon her entrance, in the first act, naturally she expected to see Dalmores lying before the fire, and was therefore completely taken by surprise upon finding some one else who was a complete stranger to her. However, without the slightest display of embarrassment, she quickly adjusted her actions and voice to the conditions and won her usual success.

At the end of the act she asked for an introduction and found her associate to be Heinrich Hensel, who had been secured at the eleventh hour. At another time, when singing Senta in the "Flying Dutchman," in Berlin, Dr. Richard Strauss, the conductor, informed her before the performance, which was put on without rehearsal, that he took the trio at an unusually fast tempo and for her to be prepared. When that portion of the opera was reached, she was not only prepared but saved the day, as her two companions became disconcerted and stopped singing, so that she was compelled to finish the trio alone. Such experiences prove her unusual ability as an artist and this is one of the reasons why she is regarded as one of the pillars of the company.

Baernstein-Regneas Pupils in Concert.

Artist pupils of Baernstein-Regneas, the New York vocal teacher, contributed to an interesting program on Saturday evening, August 30, at the North Fork Country Club, Cutchogue, N. Y. The numbers follow:

- Prologue, from Pagliacci.....Leoncavallo
George Chapman.
- Quartet, Rigoletto.....Verdi
Florence Rosenberg, Clara Sapin, De Los Becker,
George Chapman.
- Aria, Mon Coeur S'ouvre a ta Voix (from Samson and
Delilah).....Saint-Saens
Siegmond's Love Song, Valkyrie.....Wagner
De Los Becker.
- Aria, Roberto.....Meyerbeer
Mrs. A. S. MacCracken.
- Quartet, Madrigal (from The Mikado).....Sullivan
Edna Ellison, Clara Sapin, De Los Becker, George Chapman.
- Piano solo, Romance in F minor.....Tchaikowsky
Douglas Stuart Moore.
- Songs.....George Chapman
Gypsy.
Mary Mother.
Sylvia.
When Spring Comes Laughing.
Clara Sapin.
- Quartet, Lucia.....Donizetti
Florence Rosenberg, Clara Sapin, De Los Becker,
George Chapman.
- Songs—
O! Flower of All the World.....A. Woodforde Finden
Ever Since Then.....S. Stenhammer
De Los Becker.
- Song.....Selected
Mrs. MacCracken.
- Songs—
My Love Is Like a Red, Red Rose.....Brandeis
April.....George Chapman
Ramsey Town.....An old Manx ballad
Mr. Chapman.
- Songs.....Douglas Stuart Moore
To an April Lady.
Gifts.
The Reed Player.
Clara Sapin.
- Quartet, Good-night, Martha.....Flotow
Edna Ellison, Clara Sapin, De Los Becker, George Chapman.
- Mr. Baernstein-Regneas returns to New York today, September 3, to begin a season which promises to be very strenuous.

Florence Austin Heard at Long Beach.

On Thursday evening, August 28, Florence Austin, the American violinist, played at the Liff symphony concert given in the big ballroom of the Hotel Nassau, at Long Beach, L. I., and directed by the well known conductor, Henry Liff.

Miss Austin played the always beautiful concerto in E minor by Mendelssohn, with which her style and manner are in thorough sympathy, and she played it with a confident abandon, thereby adding greatly to its inherent charm. Her tone is one of almost crystalline clearness and marked purity and is always deep and broad. Her technique is also remarkable.

Among the encores given by Miss Austin, and one which made the deepest impression upon her hearers, was a new composition called "The Swan" by the young American composer, John Adam Hugo; this she played with orchestra accompaniment.

The singer of the evening was Marie Brackman, who has a fine voice with plenty of range and timbre, and her solos were cordially applauded.

The orchestra was ably conducted by Henry Liff and showed to advantage in the overture to "William Tell" and Liszt's Hungarian rhapsodie.

The audience was a large and representative one, including United States Senators and diplomats and such well known names as Guggenheim, Seligman, Ovide Musin, Naham Franko, and others.

The program follows:

- Overture, William Tell.....Rossini
Liebestraum.....Von Blon
Passepied, from Le Roi s'amuse.....Delibes
Concerto.....Mendelssohn
Miss Austin.
- Dance of the Hours, from La Gioconda.....Ponchielli
Aria from Robert le Diable.....Meyerbeer
Requiem.....D'Hardelot
Miss Brackman.
- Hungarian Rhapsody No. 2.....Liszt

Altogether, the season of 1913-14 promises a richness of operatic and other music unequalled by any city in the country, save New York, Boston, Chicago and possibly Philadelphia. Besides the long list of operatic stars included in the rosters of the above companies, thirty of the greatest soloists playing in America this year will be heard in Los Angeles.—Los Angeles Graphic.

"Waiter, bring me some raw oysters with negro minstrels, a steak with some barefoot dancers, and an ice with operatic singers."

"Yes, suh. What'll you have to drink, suh?"

"Nothing but black coffee with acrobats."—Life.

CHICAGO

Chicago, Ill., August 31, 1913.

Violet Bourne, the twelve year old child pianist, gave the last of a successful series of concerts by the Mary Wood Chase School of Musical Arts during the summer season at the Epworth Assembly, Ludington, Mich. Little Violet bewildered her audience by her mature and musical interpretations and her fine tone and technic, which would be quite remarkable in one twice her age. But above all is the tremendous temperament of this tiny child, which showed to advantage in the Liszt E flat concerto. Violet has been spending the month of August at Miss Chase's charming new cottage, "The Valkyrie," overlooking Lake Michigan. The other concerts given during the summer school at this delightful resort were: July 18, by Mary Wood Chase and Isidore Berger, piano and violin recital; July 20, Isidore Berger, violin recital; August 7, Mary Wood Chase, pianist, George Ashley Brewster, tenor, and Flora Hromatko, violinist; August 13 and 16, Louise Richardson, pianist; August 17, Misses Richardson, Sarah MacDonald, and Ethel Anderson, pianists; August 15 and 17, Hazel Zimmerman, contralto; August 14 and 18, Benjamin H. Burr, pianist; August 19 and 21, Violet Bourne, child pianist. The Chopin E minor, the Grieg and Liszt E flat concertos were among the important works given. The school has doubled its enrollment and added a charming teaching studio to its equipment in the conservatory glen. Miss Chase, Miss Burton and Mr. Berger leave for Chicago the 1st of September. Mrs. Howe, Mr. Burr and Miss King will remain at Epworth two weeks longer.

Jane English, soprano, accompanied by an instrumental trio of piano, violin and cello, will make a tour of Wis-

consin, North and South Dakota and Minnesota during this season. Arrangements already have been made by the Briggs Musical Bureau to provide for engagements which will require three weeks' time for the organization.

This office is in receipt of a post card from Alexander Sébald, the well known violinist, the card having been sent from Tschierhütte on Roseggletscher. Sébald sends his best regards and announces that he will be in Chicago about September 15.

Mr. and Mrs. Frederik Frederiksen and daughter have returned from Madison, Wis., where they spent a fortnight and enjoyed fishing at Lake Menona.

The Mary Wood Chase School of Musical Arts announces the following additions to the faculty: Voice department, Hans Schroeder, baritone; Hanna Butler, soprano; Elizabeth Stokes, soprano; Melvin Hawley Bibbins, tenor. Piano department, Louise Richardson, Elizabeth Logan, Benjamin Burr. Languages: French, Marie Lydia Standish; German, Hilde Schroeder. Dalcroze system of rhythmical dancing, Lucy Duncan Hall; esthetic, folk and gymnastic dancing, Lily Lesem. The fall semester begins September 15. A large number of pupils already are registered, giving promise of a very successful season.

Mr. and Mrs. Herdieu sent their greetings to this office from Vancouver, B. C., where they spent part of their summer. They will go from Vancouver into the Canadian Rockies and will return home about September 15. Mrs. Herdieu writes: "Have had a wonderful trip."

This week's opera program at Ravinia Park consisted of the first act of "Pagliacci" on Sunday evening; Monday evening, Parelli's "A Lovers' Quarrel," with Jennie Dufau as Rosario and Florence Mulford as Donna Angelica; third act of Flotow's "Martha" was presented on Wednesday evening, with Jennie Dufau in the title role; "Cavalleria Rusticana" was given on Thursday and Saturday evenings, and the prison and "Miserere" scenes from "Trovatore" on Friday evening. The final week additions to the repertory of grand opera at the park will be the first act of Puccini's "La Bohème," with Jennie Dufau as Mimì, and the third act of "Lohengrin." The last performance of the Ravinia season will be given on Sunday evening, September 7, when a concert by the singers and soloists of the Chicago Symphony Orchestra will be given, and Ruth St. Denis will give some new dances besides some of the most popular ones she has already rendered at the park.

Florence MacBeth, who, as previously announced in these columns, has been engaged by the Chicago Grand Opera Company for three seasons, will make her debut with that organization on January 12, 1914. She is to appear during this season in "Sonnambula," "Puritani," "Barber of Seville," "Rigoletto" and "The Tales of Hoffmann."

Monday evening, August 25, three young singers appeared in a list of trios at the MacBurney studios, Fine Arts Building. The first soprano of the trio, Louise Reynolds, offered "Snowflakes," by Mallinson; Dvorák's "Liebeslied," "Happy Song" of Del Riego and the difficult "Aria de Lia" from Debussy's "L'Enfant Prodigue," which she gave in a very musicianly manner. Minnie Lee Stone, who has a large contralto voice for a young singer, sang

Elgar's "Slumber Song," Mallinson's "O, Thank Me Not," the Whelpley "I Know a Hill" and Hildach's "Lenz." Dorothy Potter, the second soprano, completed the trio, and the last part of the program consisted of works by Mozart, Abt, Concone, Taubert, Cowen, Johnson, and four Indian songs by Charles Wakefield Cadman, arranged for three voices, ended a most enjoyable evening. William Lester, as ever, played the accompaniments for the singers.

Charles E. Nixon, press representative of the Chicago Grand Opera Company, is spending his vacation in Glacier Park, Montana, where he has been for the past two weeks. He will return to his desk next Tuesday, September 2.

Mr. and Mrs. Theodore S. Bergey were motoring this week in Wisconsin with a party of friends. They will spend a few days at the Della before returning to Chicago to resume their teaching at the Bergey Chicago Opera School in the Fine Arts Building, which they were compelled to keep open all during the summer on account of the many pupils enrolled.

Jan Kubelik, the famous violinist, will open the musical season at Orchestra Hall with a recital on Sunday afternoon, October 5, under the management of Wessells & Voegeli. The following Sunday afternoon, October 12, Madame Melba will give a concert under the same management, with the assistance of Edmond Burke, who will render a few selections.

Hugo Kortschak, violinist, who has been concertizing in Europe during the past season, will return to Chicago at the beginning of this season and resume his former position as concertmaster with the Chicago Symphony Orchestra.

Theodora Sturkow Ryder, the Chicago pianist, has been very busy this summer, completing fifty new autograph record rolls. Among them may be mentioned the "Barcarolle" of Moszkowski, ten of the Hungarian dances of Brahms and the gavotte of Gabrielowitsch. She has also transcribed one of Schubert's marches for her concert tour during this season. Mrs. Ryder will open her season on October 8 in Pittsburgh and will furnish the program for the Tuesday Musical Club of Minneapolis, the Singers Club of Cleveland, and will appear in Colorado in January.

RENE DEVRIES.

An Active Southern Club.

Musical clubs are springing up rapidly, especially in those places where the opportunities for enjoying musical environment are rare. The many musical clubs throughout this country speak eloquently for the innate love of music in the hearts of Americans. Large and prosperous musical clubs are flourishing in towns of small population whose inhabitants are alive to the artistic needs of every individual. The Dothan Harmony Club, of Dothan, Ala., has just issued its year book for the season of 1913-1914. It contains besides the list of officers and committees, programs for the year. These are well arranged, each with its hostess and special subject, with musical numbers, addresses and other interesting items. In the booklet is also printed the list of members and the constitution and by-laws. Music by American composers is featured, one of the programs being as follows:

Roll call	Names of American composers
Business	
Vocal solo, The Sea	MacDowell
	Miss Rogers.
Male quartet.	
Vocal duet, Wind and Sunbeams	Hawley
	Mesdames B. J. Grant and R. D. Blackshear.
Trombone solo	Selected
	R. H. Parker.
Vocal solo, Doris (flute and violin obbligato)	Nevin
	Miss Cooper.
Piano solo.	
	Mrs. Wilson.
Quintet, Jack Frost	Handel
	Mesdames Gaines, Baker, Renfro, Blackshear and Mr. Hill.
Stein Song	Ballard
	Mr. Disque and Chorus.
Cradle Song	Le Masena
	Miss Ghent.
Paper, National Hymns	Mrs. Ghent
Vocal solo, At Parting	Rogers
	Miss Brown.
Mixed quartet, Mighty Lak a Rose	Nevin
	Miss Cotton, Mrs. R. D. Blackshear, Messrs. Williams and Hill.
Choral practice.	

Francis Rogers as Teacher.

Francis Rogers, in addition to his concert work and in pursuance of his practice during the last three or four years, will again this season give up a limited number of hours each week to the teaching of singing. He will be ready for work October 1, at his residence studio, 563 Park avenue, New York.

Mr. Rogers' experience both as singer and teacher, the gratifying progress of his pupils, and the bookings for this season already made by pupils assure him a busy winter.

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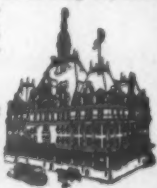
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As picturesque as it looks and as attractive and inviting as it appears to be in the accompanying photograph, Mr. and Mrs. William R. Chapman's farm house at Bethel, Me., is one of the most interesting homes in this vicinity.



THE CHAPMAN FARMHOUSE.

From the verandah Mt. Washington can plainly be seen in the distance. Pine and maple trees nearly surround the large and comfortable homestead. The cross mark designates the end of the lawn.

Haggerty-Snell Musicales.

Leona Woody, vocalist and pianist, was the principal participant at the Haggerty-Snell musicale, given on the evening of August 25, at the latter's studio, 210 West 107th street, New York. Other pupils of Madame Haggerty-Snell who assisted were Mrs. Frank E. Perkins, reader, and Walter R. Hallock, baritone.

Miss Woody was particularly admired in her piano numbers for her clean, broad sympathetic tones and in her singing for her distinct enunciation and pure tone production. She is the very efficient musical director of Oakwood Seminary, Union Springs, N. Y.

Especially commendable also were the selections by Mrs. Perkins and Mr. Hallock, both of whom disclosed much natural ability and splendid training.

Madame Haggerty-Snell has been in New York only a little more than a year and already has many admirers, among whom are composers, artists, musicians, authors, etc., all of whom are most enthusiastic about her work and progressive spirit.

She is just about to close a most successful summer term for teachers, the next concert being Thursday, September 11.

The following was the program:

Vocal—	
Rose in the Bud.....	Foster
The Dream Maker Man.....	Nevin
Sunbeams	Ronald
Miss Woody.	
Reading, Seeing Things.....	
Mrs. Perkins.	
Vocal—	
The Corporal's Ditty.....	Squire
The Little Irish Girl.....	Löhr
Mr. Hallock.	
Piano—	
Nocturne, op. 9, No. 1.....	Chopin
Song	MacDowell
Miss Woody.	
Reading, Hagar	
Mrs. Perkins.	Lena Rivers
Vocal—	
Gypsy Daisies	Woodman
Ashes of Roses	Woodman
The Swallows	Cowan
Miss Woody.	
Reading, Parting Message	
Mrs. Perkins.	Josquin Miller
Vocal—	
At Parting	Rogers
Haymaking	Needham
Miss Woody.	
The Admiral's Broom	Bevan
Young Tom o'Devon	Russell
Mr. Hallock.	
Lantique d'Amour	
Concert etude, Gnomesreigen.....	Liszt
Miss Woody.	

Hidden Orchestras.

[From Musical Canada.]

The subject of hidden orchestras is again being discussed in certain quarters. I fancy the Wagnerians are responsible for most of these discussions. The hidden orchestra in Bayreuth is all very well, but in England and in Canada we like to see who is supplying our music, and

we like to know performers and recognize them when we meet them. At the same time, from a purely musical point, I like the idea of the Heidelberg Orchestra.

There the order of arrangement adopted in the case of a visible platform is reversed. There is a huge shelving

pit with a downward slope. The trombones, tubas, trumpets and percussion instruments are placed at the bottom, then come the woodwinds, and finally the strings, ending with the first violins and harp. There can be little doubt that the balance of orchestral power would be more satisfactory under such an arrangement, for no matter how good the strings may be, they are always overcome in the double fortes by the brasses on the upper platform. What British or Canadian conductor will have the courage to send the brasses to the bottom of the pit? The harp of course must always be at the top. It is the celestial instrument.

Antonia Sawyer's Announcement.

Antonia Sawyer, the New York concert manager, has about completed the booking of her artists for this season. Mrs. Sawyer states that she has arranged extensive tours for those under her guidance and all her artists will be heard in New York at some time during the season.

Julia Culp, the famous lieder singer, is to return this season. Madame Culp on her first trip to America not only won the praise of the leading critics, but many pronounced her the foremost singer of Leder.

Madame Culp will arrive in this country the first of the new year, and, after her Carnegie Hall recital on January 5, she will go on an extensive tour. This singer will have, as last season, Coenraad V. Bos as her accompanist.

Another artist whose work has been a delight to Americans is Katharine Goodson, the well known English pianist, who will arrive in the States on November 15, to begin her fifth American tour. She will immediately go West. Miss Goodson's first New York engagement will occur Thursday afternoon December 12. During the season she will be heard in several joint recitals with Julia Culp.

Emilio de Gogorza, the noted baritone, will also be on the Sawyer list. Mr. de Gogorza will arrive early in September, and after a Western tour will fill a number of engagements in the East and South. He will be heard in New York some time during the season.

The first American appearance of Eleanor Spencer, a young and talented pianist, will be watched with considerable interest. Miss Spencer is an American girl who has been abroad a number of years. She will be heard in Carnegie Hall, November 11.

Ludwig Hess, the German tenor, will be heard in many concerts during the season. He will appear in New York, December 9. Mr. Hess and Julia Culp will be heard in joint recital this season. W. S. Spoor will accompany Mr. Hess on his tour.

An American girl of whom much is expected is Cordelia Lee, the violinist. Miss Lee has been a student of Leopold Auer and since returning from Europe has been

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heard as soloist with Minneapolis Symphony Orchestra. Her New York debut will be effected October 23.

Another singer to make her American debut will be Emma Loeffler, who will tour with the Minneapolis Orchestra and will be heard in New York during the season.

Other artists whose interests will be looked after by Antonia Sawyer will be Eleanor Hazzard Peacock, soprano, who has a fine reputation in London and Berlin; Paul Reimers, tenor; Margaret Adsit Barrell, contralto; Irene Armstrong, soprano; Brenda Macrae, Canadian contralto; May Haughwout, lecturer; Jamie Overton, California violinist; Agnes Chopourian, the unique Armenian soprano; May Williston, coloratura soprano; Ruth Helen Davis and Elsa Deremeaux.

The Schola Cantorum, Kurt Schindler conductor, is also under the management of Mrs. Sawyer. This organization is gradually becoming known as one of the leading choruses of New York, and its work is being watched with considerable interest.

Myrtle Elvyn in Maine.

Myrtle Elvyn, the charming and distinguished American pianist who is to tour this country during the 1913-14 season, under the Concert Direction M. H. Hanson, of New York, is shown in the accompanying snapshots enjoying a season of relaxation at her summer home, beautifully located at Hancock Point, Me.

Miss Elvyn asserts that after several hours spent daily at the piano, her favorite pastime is tennis.

MISS ELVYN MOWS HER OWN LAWN.



JUST GOING FOR THE AFTERNOON DRIVE.

READING THE MUSICAL COURIER.

Culp's New York Recital, January 5.

Julia Culp, the distinguished lieder singer, who was one of the leading concert attractions last season in America, which then heard this Dutch artist for the first time, will return at the beginning of the New Year for a second tour of this country under the management of Antonia Sawyer.

Madame Culp will give a New York recital in Carnegie Hall on January 5, leaving immediately after for an extensive tournee.

George Sweet Predicts Busy Winter.

George Sweet, the well known New York teacher of voice, whose studio is in the Metropolitan Opera House building, is making arrangements for a busy winter.

Mr. Sweet has equipped many artists for opera, concert and church work. His long experience in the operatic field has earned for him an enviable reputation as an artist as well as teacher.

Among some of his pupils now teaching might be mentioned George Fergusson, in Berlin; King Clark, in Paris; Dr. Carl Dufft, in New York, and George Dixon, in Toronto.

Mr. Sweet has been in New York all summer and has had an exceptionally large class. His class this winter, however, promises to be exceedingly large.

Riccardo Lucchesi in New York.

Riccardo Lucchesi, the well known California composer and vocal teacher, is now in New York in the interests of placing his new grand opera "Marquise de Pompadour," the score of which, the composer claims, is unique in that the libretto, by Florence Richmond, of San Francisco, is written in English, while the music includes the light style of the minuet as well as the heavier classical.

The libretto, which has been revised by John Denton Steel, of Los Angeles, reveals a plot pure and uplifting, the action treating of the time of Louis XV of France. There are three acts, each portraying scenes of great interest, and allowing for elaborate stage effects.

As a composer, Signor Lucchesi has gained considerable fame. He has written numerous compositions, including songs, symphonies, works for strings and piano, and operas. This new work, however, is the most extensive he has yet undertaken, and Signor Lucchesi believes it eclipses all of his past efforts.

Signor Lucchesi recently completed a very successful season of teaching in Los Angeles. During the thirty-five years that he has been a citizen of the United States he has firmly established himself as an instructor. Among his pupils can be mentioned Gladys Jeffers, Esther Frederick, Mary Campbell, Helen Sadler, Aline Cauthorn, Lucie C. Robertson, Myrtle Holmes, Evelyn Thelen-Mansfield, Alice Dunford Dorn and Dorothy C. Chevier.

Signor Lucchesi is a member of the National Society for the Promotion of Grand Opera in English. As soon as

this new opera is placed he will return to Los Angeles, there to resume his work.

When Frogs Love.

[From the Atlantic Monthly.]

The love songs of the frogs seemed hardly less wonderful than those of the birds, their musical notes varying from the sweet, tranquil, soothing, peeping and purring

enough to be heard at a distance of more than half a mile. Far, far apart from this loud marsh music is that of the many species of hylas, a sort of soothing, immortal melody filling the air like light.

Wassili Leps' Willow Grove Concerts.

One of the most successful engagements on record at Willow Grove Park, Philadelphia, was that of the Wassili

Leps Symphony Orchestra, which recently concluded a two weeks' engagement, during which time four symphony concerts were given. The audiences were always large and enthusiastic and were unanimous in their praise of the work of the orchestra and the fine conducting of Wassili Leps.

The orchestra membership was largely drawn from the Cincinnati Symphony Orchestra and the playing was of a very high order.

The following artists appeared as soloists with the orchestra at the Willow Grove concerts: Sunday evening, August 3, Carl Kohlmann, trombone, and Alma Weisshaar, soprano; Tuesday evening, August 5, Stetson Chorus and Alma Weisshaar, soprano; Thursday evening, August 7, Alma Weisshaar, soprano; Friday afternoon, August 8, Julius Sturm, cello; Friday evening, August 8, Emil Heermann, violin, and Alma Weisshaar, soprano; Saturday afternoon, August 9, Alma Weisshaar, soprano; Saturday evening, August 9, Fredi Weiss, trumpet, and Alma Weisshaar, soprano; Sunday afternoon, August 10, Mr. Wunderle, zither; Sunday evening, August 10, Fredi Weiss, trumpet, and Kathryn C. McGinley, soprano; Monday evening, August 11, Paul Volkmann, tenor; Tuesday evening, August 12, Kathryn C. McGinley, soprano; Wednesday evening, August 13, Myrtle Eaver, piano, and August Rodemann, flute; Thursday evening, August 14, Emil Heermann, violin; Friday afternoon, August 15, Esther Kornfield, piano; Friday evening, August 15, Paul Volkmann, tenor; Saturday afternoon, August 16, Kathryn McGinley, soprano; Saturday evening, August 16, Paul Volkmann, tenor.

Mr. Leps and the same orchestra opened the Exposition at Pittsburgh, where they are scheduled to play for ten days. At the close of his Pittsburgh engagement, on September 6, Mr. Leps will return to Philadelphia, where he will begin his work there on September

7 at the Church of the Saviour. On September 8 he will begin the rehearsals with the Operatic Society for "Aida," the public performance of which will take place at the Academy of Music, October 30.

Florence Trumbull in Italy.

Florence Trumbull, one of the popular assistants to Professor Leschetizky, after having concluded a very busy and successful teaching season in Vienna, is now enjoying a brief vacation at the charming villa of her friend, Mrs. Vorman Scott, in Fiesole, Italy. Miss Trumbull will resume her teaching in Vienna the latter part of September.



JULIA CULP.

of the hylas to the awfully deep, low, bass, blunt bellowing of the bullfrogs.

Some of the smaller species have wonderfully clear sharp voices and told us their Bible names in musical tones about as plainly as the whip-poor-will. "Isaac, Isaac! Jacob, Jacob! Israel, Israel!" shouted in sharp, ringing, far reaching tones, as if they had all been to school and severely drilled in elocution.

In the still, warm evening big, bunched bullfrogs belled, "Drunk! Drunk! Drunk! Jug-o'-rum! Jug-o'-rum!" and early in the spring countless thousands of the commonest species, up to the throat in cold water, sang in concert, making a mass of music, such as it was, loud

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"There is gold of the purest in Mlle. Verlet's voice."—Daily Express.
"Mlle. Verlet has been christened 'The French Tetrazzini'."—Daily Mirror.
"Her appearance may be considered in every way a triumph."—The Tatler.

MacDowell Festival at Peterboro.

The fourth festival of the Edward MacDowell Memorial Association was held at Peterboro, N. H., on Thursday, Friday, Saturday and Sunday, August 21, 22, 23, and 24. The importance of this festival cannot be fully expressed in the usual terms of musical criticism. A correct idea of its value to the advance of musical art in America cannot be conveyed merely by giving the names of the artists and organizations which took part in it; the excellence of their performance or the works given; for this festival is intimately associated with the general movement toward the advance of American composition; it is associated with the movement of the MacDowell Memorial Association, which offers a summer of quiet to composers anxious to advance in their work, and it is associated with the noble efforts of Mrs. MacDowell in propagating this movement throughout the United States by giving lecture recitals during the winter. All of this good work is having its effect. It is, as one composer so well expressed it during this festival, "gradually affording more and more frequent opportunities for the American composer to have his works performed."

Peterboro is a picturesque little town situated in the far southwest corner of New Hampshire. It lies at the confluence of two little rivers about thirty miles east of the Vermont line and ten miles north of the Massachusetts line, and is reached either by automobile, over some of the most picturesque roads in New England, or by train via Winchendon. The town itself, apart from the festival which is held here, is worth visiting. It possesses a good hotel and many houses where rooms may be had, and may some day become a summer resort like the famous Dublin, which is only a few miles away.

It is a beautiful country, and one having visited it, one ceases to wonder that MacDowell found his inspiration there. The two little streams which join forces on their way to the sea, the Nubansit and the Contocook, wind in and out among the hills and remind one of the rivers on which Robert Louis Stevenson made his "Inland Voyage." Their clear, brown water, colored so, no doubt, by the pine woods through which they flow, travel, sparkling, over an old dam at Peterboro Town, and used, no doubt, to turn many a mill wheel, now silent and disused; and there is a massively picturesque stone bridge leading from one side of the town to the other and on to the high hills beyond. These elevations afford splendid views over the rolling and rising hills which reach their greatest elevation in the Monadnock Mountains, with their summits nearly 3,500 feet above the sea.

This is what we conceive to be typical Indian country, a country of many lakes, ponds and streams which, in the early days, must have abounded with fish. It is a country of hill and thicket, where game birds still find cover, though not to the extent that they, no doubt, did a hundred years ago. The MacDowell farm, where he had his summer home and his studio, lies about a mile from the town of Peterboro, high up on the rolling hills overlooking peaceful valleys on all sides. The great composer's log cabin studio stands hidden away in the pine forest not far from where the outdoor stage has subsequently been erected. The program for this year's festival gives some idea of this studio and also of the objects of the MacDowell Memorial Association, as follows:

"In 'Deep Woods,' on his farm at Peterboro, Mr. MacDowell built a log cabin. Surrounded by enormous pines, it faces, through a lovely vista, Monadnock and the 'Setting Sun.' Here came into existence all the MacDowell music written within the last five or six years of his working life, the 'Norse' and 'Keltic' sonatas, the 'New England Idyls' and 'Fireside Tales,' and many songs and choruses.

"His surroundings were a source of endless inspiration, and he realized keenly how much this isolated quiet meant in his own development; and equally keen, how much such environment might mean to others less fortunate. In his university experience he often met students struggling with the material problem of life; and although, sometimes, it was not so difficult for them to achieve the hall bedroom and sufficient food to keep alive the body, the mind suffered from a lack of those stimulating conditions which are so necessary for any form of imaginative work. There came to Mr. MacDowell the slowly evolved hope that when he might no longer be alive to use the Peterboro home it might serve to help others.

"The plan was but vaguely formulated, only one point being well defined; this was that the place should be made a center for those in search of congenial conditions for work and rest. And the plan contemplated, at the same time, the possibility of a comfortable summer home which might be had for a small price.

"After the death of Mr. MacDowell his wife transferred the property to the MacDowell Memorial Association, retaining only life tenure. This, with the memorial fund, made it possible to start the plan. Four hundred acres, three-fourths of it heavy forest, supply ample room for the development of the scheme.

"The deed of gift reads as follows: 'It is expressly and especially desired that this home of Edward MacDowell



EDWARD A. MACDOWELL.

shall be a center of interest to artists working in varied fields, who, being there brought into contact, may learn to fully appreciate the fundamental unity of the separated arts. That in it the individual artist may gain a sympathetic attitude toward the works of artists in fields other than that in which such artist tries to embody the beautiful by recognizing that each art has a special function just so far as it has gained a special medium of expression.

"That, while the use of the house should thus materially be given, for the most part, to productive artists, never-



THE OUT-OF-DOOR STAGE.

theless its use might be accorded to artists and others who are sympathetic with the aims and purposes of the donor.

"That no social distinction shall be allowed to determine the choice of those who may be permitted to make use of the privileges of the place. That it shall in no sense be looked upon as a charitable institution; and, therefore, those who avail themselves of its privileges should be required to pay such moderate sums as might be possible, in return for the benefits received."

"The first president of the Edward MacDowell Memorial Association was the late Richard Watson Gilder, who took the keenest interest in it. The present members of the association are: John W. Alexander, George P. Baker, Mrs. Perkins Bass, Mrs. William H. Bliss, Horatio J. Brewer,

Chalmers Clifton, Walter Cook, Caroline Dow, Charles Tyler Dutton, Mrs. Thomas Emery, Henry T. Finck, Arthur W. Francis, John W. Frothingham, Mrs. John L. Gardiner, Hamlin Garland, Herman Hagedorn, Mrs. Arthur C. James, Robert Underwood Johnson, Arthur Knox, Mrs. Edward MacDowell, Percy MacKaye, Howard Mansfield, Mrs. Howard Mansfield, Helen Mears, Ferris J. Meigs, Mary Morison, Benjamin Prince, Robert H. Robertson, Allan Robinson, Edwin Arlington Robinson, Mrs. William Schofield, Isaac N. Seligman, Frederick K. Seward, Mrs. Charles Sprague-Smith, Louis Morris Starr, Frederick A. Stokes, Gwendolyn Valentine and Louise Veltin.

The programs of the entire festival are given below. Some slight changes were made in the original programs owing to the illness of Charles Hackett, whose place was taken by Arthur Hackett:

FIRST CONCERT.

Thursday Afternoon, August 21, at 4:30 o'clock.

PAGEANT STAGE.

Monica Graham Stults, soprano; Reinald Werrenrath, baritone; Peterboro Choral Club; Boston Festival Orchestra, John W. Crowley, concertmaster; conductors: Eusebius G. Hood, A. Cyril Graham, Edgar Stillman-Kelley, Mabel W. Daniels, Henry F. Gilbert.
Legend from Indian Suite..... MacDowell Orchestra.
Cantata, The Poet and the Dryad..... A. Cyril Graham Mrs. Stults and Mr. Werrenrath.
Chorus of Women's Voices and Orchestra.
Aladdin from Chinese Suite..... Stillman-Kelley At the Wedding of Aladdin and the Princess.
The Feast of the Lanterns.
Poem for baritone and orchestra, The Desolate City, Mabel W. Daniels.
Mr. Werrenrath.
From the Land of the Sky-blue Water..... Cadman
The Moon Drops Low..... Cadman
Mrs. Stults with Orchestra.
Negro Rhapsody..... Henry F. Gilbert Orchestra.

SECOND CONCERT.

Friday Afternoon, August 22, at 2:45 o'clock.

TOWN HALL.

Hazel Milliken, soprano; Marguerite Dunlap, contralto; Cecelia Bradford, violin; Arthur Hackett, tenor; Ruth E. Ashley, accompanist; Boston Festival Orchestra, John W. Crowley, concertmaster; conductors: Henry F. Gilbert, Eusebius Godfrey Hood.
March, from symphony, Lenore No. 3..... Raff
Prayer, from Toccata..... Puccini
Miss Milliken.
Violin concerto in G minor, introduction and adagio..... Bruch
Miss Bradford.
Moth Dance, from first pantomime..... Hill
Air, Romance, from Girl of the Golden West..... Puccini
Mr. Hackett.
Woodland Suite..... MacDowell
In a Haunted Forest.
The Shepherdess Song.
Songs—
Enticement..... Ruckauf
The Sea..... MacDowell
The Forest of Oaks..... MacFayden
Miss Dunlap.
Peer Gynt Suite..... Grieg
Aas's Death.
Anitra's Dance.
Violin solos—
With Sweet Lavender..... MacDowell
To a Wild Rose..... MacDowell
Zigeunertanze..... Hackett
Miss Bradford.
Two songs—
I Never Knew..... Lewis Isaacs
The Desert Road..... Lewis Isaacs
Mr. Hackett.
Angelus, from Scenes Pittoresques..... Massenet
THIRD CONCERT.

Friday Evening, August 22, at 8:00 o'clock.

TOWN HALL.

Monica Graham Stults, soprano; Marguerite Dunlap, contralto; Arthur Hackett, tenor; Reinald Werrenrath, baritone; Carl Webster, cello; Boston Festival Orchestra, John W. Crowley, concertmaster; Eusebius Godfrey Hood, conductor.
A Tale of Old Japan..... Coleridge-Taylor
For Soloists, Chorus and Orchestra.
PART II.
Komarinskaja, fantasy on two Russian folksongs..... Glinka
Vision Fugitive, from Herodiade..... Massenet
Mr. Werrenrath.
Aria, Elsa's Dream, from Lohengrin..... Wagner
Mrs. Stults.
Cello solos—
Ave Maria..... Schubert
Chanson Napolitaine..... Casella
Mr. Webster.
My Heart Is Weary, from Nadeshda..... Goring-Thomas
Miss Dunlap.
March, Louisiana..... Van Der Stucken
FOURTH CONCERT.

Saturday Afternoon, August 23, at 2:45 o'clock.

TOWN HALL.

Reinald Werrenrath, baritone; Harold Henry, piano; Ruth E. Ashley, accompanist; Boston Festival Orchestra, John W. Crowley, concertmaster; conductors: Arthur Farwell, Eusebius Godfrey Hood.

Symphony in B minor (unfinished).....	Schubert
Abendstern, from Tannhäuser.....	Wagner
Mr. Werrenrath.	
Concerto for piano, in D minor.....	MacDowell
Mr. Henry.	
Songs—	
Folksong.....	MacDowell
Sweetheart, Tell Me.....	MacDowell
Oben, wo die Sternen glüh'n.....	MacDowell
Mr. Werrenrath.	
The Birds, from the music to the Meriden Pageant.....	Farwell
Solos—	
Barcarolle.....	Chopin
Intermezzo, op. 116, No. 4.....	Brahms
Liedstod.....	Wagner-Liszt
Mr. Henry.	
Overture, Egmont.....	Beethoven
Orchestra.	
FIFTH CONCERT.	
Sunday Afternoon, August 24 at 4:00 o'clock.	
PAGEANT STAGE.	
Hazel Milliken, soprano; Marguerite Dunlap, contralto;	
Arthur Hackett, tenor; Reinald Werrenrath, baritone;	
Boston Festival Orchestra, John W. Crowley, concert-	
master; Eusebius Godfrey Hood, conductor.	
The Seven Last Words of Christ.....	Dubois
Soloists, Chorus and Orchestra.	
The audience will please refrain from applause.	
Dirge, from Indian Suite.....	MacDowell
Orchestra.	
A. D. 1620.....	MacDowell
MacDowell Choral Club.	
Indian Suite, op. 48.....	MacDowell
Legend.	
Love Song.	
Orchestra.	
Excerpts from oratorio, St. Paul.....	Mendelssohn
O Lord, Have Mercy.	
Mr. Werrenrath.	
But the Lord Is Mindful of His Own.	
Miss Dunlap.	
Be Thou Faithful unto Death.	
Mr. Hackett.	
Gallia.....	Gounod
Miss Milliken, Chorus and Orchestra.	

It cannot be too often repeated that MacDowell desired his work to stand on its own merits and not put before the public with the excuse that it was the work of an American composer. It is for this reason no doubt that we find on these festival programs various miscellaneous selections without respect to the composers' nationalities,—the composers of Europe are represented as are the composers of America.

No especial comment regarding the majority of the compositions played seems necessary in this place. These works are all perfectly familiar to MUSICAL COURIER readers, with the exception of two or three comparative novelties. First among these in order of rendition is Graham's cantata, "The Poet and the Dryad," a quiet, graceful composition, full of poetic charm but not, seem-

ingly, rising to any great heights of inspiration. It contains many pleasing melodies and is effectively constructed. Stillman-Kelley's "Chinese Suite," has won its way the world over and nothing that might now be said could add anything to its delightful beauty or its well-deserved popu-



STILLMAN-KELLEY AND HENRY F. GILBERT.
At the Lower House of the MacDowell Association
at Peterboro, N. H., August 2, 1913.

larity. Mabel W. Daniels, a pupil of Mr. Kelley, possesses much talent and also a brilliant technic. Her poem, "The Desolate City," was splendidly given by Mr. Werrenrath and made a good impression. The orchestration and general construction of this work are excellent, and it contains much effective melody, but the harmonic structure is strongly Wagnerian and shows but little originality or individuality. The Cadman songs are too well known to require any comment, but the "Negro Rhapsody" of Henry F. Gilbert is a recent work—and a very remarkable work it is! The following notes by the composer give some idea of its intention, and this intention is most admirably carried out. It is a masterpiece of inspiration and con-

struction, and this piece alone entitles Mr. Gilbert to be ranked among the best of our living American composers:

Among the negroes of the South there formerly existed a curious and wild expression of religious emotion known as the "shout."

The main idea of the negro rhapsody was suggested to me by the description of a "shout" in the preface of "Slave Songs of the United States," by W. F. Allen, and others. It is as follows: "The true 'shout' takes place on Sundays or on 'praise' nights through the week, and either in the praise house or in some cabin in which a regular religious meeting has been held. The benches are pushed back to the wall when the formal meeting is over and old and young, men and women, sprucely dressed young men, grotesquely half-clad field hands—the women generally with gay handkerchiefs twisted about their heads and with short skirts—boys with tattered shirts and men's trousers, young girls barefooted, all stand up in the middle of the floor and when the 'aperichil' is struck up begin first walking and by and by shuffling 'round one after the other, in a ring. The foot is hardly taken from the floor and the progression is mainly due to a jerking hitching motion, which agitates the entire shouter and soon brings out streams of perspiration. Sometimes they dance silently, sometimes as they shuffle they sing the chorus of the spiritual, and sometimes the song itself is also sung by the dancers. But more frequently a band composed of some of the best singers and of tired shouters stand at the side of the room to 'base' the others, singing the body of the song and clapping their hands together or on the knees. Song and dance are alike extremely energetic and often, when the shout lasts into the middle of the night, the monotonous thud, thud of the feet prevents sleep within half a mile of the praise house. . . . It is not unlikely that this remarkable religious ceremony is a relic of some native African dance."

The first section of the following composition portrays the "shout" in its primitive emotional simplicity. It consists of a long dance-like crescendo reaching at length to a quasi-barbaric fury of emotion. As the theme of this section I have used a negro spiritual, the words of which are:

"Where do you think I found my soul,
Listen to the angels shouting,
I found my soul at hell's dark door,
Listen to the angels shouting,
Before I lay in hell one day,
Listen to the angels shouting,
I sing and pray my soul away,
Listen to the angels shouting,
Run all the way, run all the way,
Run all the way, my Lord,
Listen to the angels shouting,
Blow, Gabriel, blow! Blow, Gabriel, blow!
Tell all the joyful news,
Listen to the angels shouting" (etc.).

After this there is a lyrical section. It is a somewhat free fantasia upon the tune "I'll Hear the Trumpet Sound," one of the most profoundly touching of all the negro spirituals. The words of this song are as follows:

"You may bury me in the East,
You may bury me in the West;
But I'll hear the trumpet sound
In that morning.
In that morning, my Lord,
For to hear the trumpet sound,
In that morning" (etc.).

Now comes a return of the shout motive and the shout idea. It is developed here in a different manner from the first section.



SOME OF THOSE WHO FIGURED IN THE MACDOWELL FESTIVAL.

(1) Charles Wakefield Cadman, the noted American composer. (2) Reinald Werrenrath snapped at Peterboro. (3) Arthur Hackett, tenor. (4) A. Cyril Graham, composer of the cantata, "The Poet and the Dryad." (5) Edgar Stillman-Kelley. (6) Henry F. Gilbert, composer of the "Negro Rhapsody." (7) Lewis M. Isaacs, young composer, a pupil of MacDowell, at work in the Felton Studio at Peterboro.



SOME PICTURESQUE SPOTS AT PETERBORO.

(1) Bark Studio (copyrighted by Edward MacDowell Memorial Association). (2) Hillcrest barn, formerly MacDowell's billiard room, where A. Cyril Graham wrote "The Poet and the Dryad." (3) MacDowell's log cabin studio. (4) Part of the MacDowell Colony. (5) The "Lower House," residence of members of the MacDowell Colony. (6) Barn to be converted into new colony dining and music hall. (7) "Hillcrest," the MacDowell residence at Peterboro (copyrighted by Edward MacDowell Memorial Association).

but arrives at an equally wild emotional pitch. Ending in a burst and followed by a sinister drum rhythm which fades away to a roll, there begins as a solemn chant on the wind instruments the apotheosis of "I'll Hear the Trumpet Sound." There is a complete change of mood. The barbaric falls away and the noble takes its place, for I have here tried to present that spiritual vision toward which the negro blindly gropes, a kernel of true aspiration toward which is somewhere hidden in all his wild shouting and striving.

HENRY F. GILBERT.

In the second concert the Edward Burlingame Hill's "Moth Dance" won a flattering success. It is a simple waltz movement, very skillfully orchestrated, and Mr. Gilbert, who conducted, brought it out with much effectiveness. On Saturday afternoon Harold Henry's playing of the MacDowell concerto was enthusiastically received.

The whole festival was an unqualified success. The weather was perfect throughout and the audience larger than ever before. There was much enthusiasm, especially over the works of MacDowell and the other American composers, and a number of prominent musicians and supporters of musical enterprise were present.

Charles Hackett Returns to Italy.

Charles Hackett, the young Boston tenor, who went to Europe last season to coach operatic repertory with Signor Lombardi, has been spending the summer months in this country with his family and friends. He returned to Italy August 26, sailing on the Hamburg-American liner Moltke, full of eagerness for his next season's work. As Signor Lombardi has decided to teach in Naples this year instead of Florence, as formerly, Mr. Hackett will have opportunity to become well acquainted with this fascinating Italian city.

A worthy precenter got so irritated at a singer in the congregation who used to show off his musical compass by changing from tenor to bass and bass to tenor, that at last he burst out, "Mr. O'More, if ye're to sing tenor, sing tenor, or if ye're to sing bass, sing bass. But we'll hae nae mair o' yer shandygaff."—Nicholas Dickson.

At the Van York Studios.

Numerous activities are promised at the vocal studios of Theodore Van York, 21 W. Thirty-eighth street, New York, for the coming season. The bookings at the present time are said to be far in advance over those of any season's opening in the past. Among those prominently before the public who have worked with Mr. Van York are Mildred Eliane and Maud Gray, sopranos, taking the leading prima donna and soubrette parts on a forty weeks' contract with the original production of Lehar's "Count of Luxembourg"; Alice Barty, soprano; Anna Wheaton, soprano; Grace Edmunds, soprano; Florence Geneva, soprano; Jennette Bulyer, soprano; Ida Mae Lyons, soprano.

In the concert, oratorio and church field among Mr. Van York's pupils may be mentioned John Young, tenor; Ross W. Steele, tenor; W. Marlowe Jones, tenor; Ernest Muse, tenor; Thomas F. Betts, tenor; Dr. M. L. Eichhorn, tenor; Justin Neff, tenor; Richard Cecil Pond, tenor; Charles Hoyt, tenor; Raymond C. Hodge, tenor; Orrin Johnson, tenor; W. J. Curnow, tenor; David Albrecht, tenor; Charles Cowley, tenor; Mr. Bailey, tenor; Mr. Mason; Nettie Gauthier, soprano; Mrs. Aaron Claflin, soprano; May Lounsbury, soprano; Frances Myers, soprano; Mrs. Troy, soprano; Mary Billings Greene, soprano; Charles Mooney, baritone; A. H. Chamberlain, baritone; William Lyndon Wright, baritone; Karl Heine, bass; Harold Meyers, bass; Walter March, bass; Henrietta Turell, alto; Edna Tarry, alto, now on a forty weeks' tour; Loraine Osborne, alto; Mrs. Clyde Potts, alto; Loretta Sherin, alto; Helen Merriam, alto; Mrs. Levine, alto, and Nina B. Hayes, alto.

Mr. Van York's success as a teacher is due, in no small measure, to his ability to demonstrate the principle of voice work with his own voice, thus aiding the pupils to distinguish more quickly between different types of tones. Other reasons are his twenty years of experience in public musical life, intimate acquaintance with the elements of the art, his thoroughness, conscientiousness and pleasing personality.

The Van York studios will open for the winter term on September 15.

A Letter from Norah Drewett.

Norah Drewett, the famous pianist, sends the following interesting letter from Berlin:

"This morning I returned from a three weeks' rest in Bavaria. At first I stayed with friends at Eger on Tegensee and was present during the tragic storm in which Slezak's boat capsized. An agreeable afternoon I spent at the charming house Gruneeck, near Kreuth, which Mr. and Mrs. Gabrilowitsch have rented for the last two summer seasons. It is about twenty minutes' motor drive from Eger and is surrounded by lovely grounds. When I was there the hay was being brought in and the Gabrilowitsch's sweet little daughter was having a fine time. I met Mr. Parker, the American composer, and Miss Lawton, your well known actress, there. Next day on going into Munich, I met on the train Mr. and Mrs. Francis Rogers, who entertained me during the hour and a half journey with interesting accounts of 'Music in America,' in which I am naturally more and more interested the nearer my own tour approaches.

"In Munich, up at the Prinzregenten Theater especially, I met many friends, among them Mariska Aldrich, looking wonderfully handsome; Mr. and Mrs. Putnam Griswold; Frau Professor Quidde, the splendid amateur musician, who is as fine a pianist as a cellist, and was often Joachim's partner.

"Of the 'Ring' performances I heard 'Walküre' and 'Götterdämmerung,' Madame Cahier again entrancing us all in the latter as Waltraute and the chief Norn. To see her in the beautiful home Mr. and Madame Cahier have in Munich, is to understand how artistic her whole life is.

"Another charming home in Munich is that of Mr. and Mrs. Stokowski, where I met a number of charming and interesting Americans at tea one afternoon. Among my German friends in Munich great indignation was expressed at a stupid paragraph which some journalist had thought fit to write and the editor was foolish enough to publish against 'der Amerikanismus im Prinzregenten Theater.' As a young kapellmeister said to me: 'How could we have there good performances if American dollars were not paying for them?'"

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The farewell reception tendered Gustav Strube—on the occasion of his departure from Boston to take up his new duties as professor of harmony and composition at the Peabody Conservatory in Baltimore—which affair was held under the auspices of the Zentral Verband, the Boston branch of the National German-American Alliance, called forth friends of the composer and Mrs. Strube in large numbers, about one hundred and fifty people attending. As a token of the great admiration and esteem in which he is held by all who know him, a handsome silver loving cup was presented, appropriately inscribed, while the miniature "special train" with which he was also presented was accompanied by verses regretting his departure and offering this as a means for a speedy return. Upon entering the hall where the banquet was held Mr. Strube was greatly surprised to be greeted by a band playing his march, "Cruiser Harvard," under the direction of his colleague in the Boston Symphony Orchestra, Mr. Heim. These were only a few of the tributes and features which made the occasion memorable for Mr. and Mrs. Strube by

its demonstration of the deep regard and affection in which they are held by their Boston friends.

Arthur Hackett, the popular young tenor, who has been spending part of the summer months at South West Harbor, Me., leaves this week for the White Mountains for a brief stay. Mr. Hackett recently sang at the Peterboro (N. H.) Festival, where he met with great success.

The marriage of Jeska Swartz, the young mezzo soprano of the Boston Opera Company, to Julius Carol Morse, a Boston business man, has been announced to take place on Labor Day. Miss Swartz intends, however, to continue with her operatic career despite her marriage.

BLANCHE FREEDMAN.

Sachs-Hirsch and His Teacher.

The accompanying interesting photograph was taken on August 18, at Lans bei Innsbruck, Tyrol, and pictures Herbert Sachs-Hirsch, the young American pianist, with his teacher, Leopold Godowsky.

Mr. Sachs-Hirsch will devote himself entirely to study during the next two years, not appearing in public again.



HERBERT SACHS-HIRSCH, THE YOUNG AMERICAN PIANIST, WITH HIS TEACHER, LEOPOLD GODOWSKY.

Taken at Lans bei Innsbruck, Tyrol, August 18, 1913.

until the fall of 1915. At that time a tour through Europe will be made which will include the principal cities on the Continent and in Great Britain. He will return for a tour of the United States beginning in January, 1916.

Mr. Godowsky predicts great success for this highly talented and gifted American.

Becker March Played in the Mall.

An important number of the popular Central Park Concert by Arnold Volpe and his orchestra on Saturday afternoon, August 16, was the "Fest March" composed by Gustav L. Becker, the well known New York pianist and teacher. The audience showed its keen appreciation of th's

particular number in no uncertain manner. Congratulations were received by Mr. Becker from many musicians, who were in the audience. Although the "Fest March" was written some time ago, it had not been heard in New York very recently.

This march represents a festival procession at court, which contrasts musically the entrance of the King and his retainers with the appearance of the Queen and the ladies of her retinue. A fine attention to detail is shown throughout the entire selection.

Carbone to Reopen Studio.

A. Carbone, who was one of the leading baritones of the Metropolitan Opera Company for twelve seasons, will reopen his studio in Aeolian Hall, New York, on September 15. Mr. Carbone has had thirty years of wide and



A. CARBONE.

valuable experience, and his course consists of instruction in the art of singing, both for concert and grand opera.

Johnston Secures New Concert Singer.

R. E. Johnston has arranged with Lillian Eubank, mezzo soprano of the Metropolitan Opera Company, to concertize under his exclusive management during the coming season of 1913-1914. Although this will be Miss Eubank's first appearance in operatic work, she has, it is said, been assigned some important roles.

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Bonci to Sing at Verdi Centennial.

Alessandro Bonci, the great tenor, is at his villa in Loreto, Italy, preparing for the important musical celebration to be held in September at Parma, Italy, in honor of the Verdi centennial. Verdi's "Requiem" will be performed at this festival under the direction of Cleofonte Campanini, Bonci singing the tenor role, for which he was selected by the committee of the Verdi centennial. On this occasion the opera "Masked Ball," by Verdi, also will be given and Bonci will sing the role of Riccardo. After that the great tenor will return to his home in Loreto to study the repertory which he is to sing during his engagement this season with the Chicago Grand Opera Company.

Signor Bonci's appearances, both in opera and concert, have attracted wide interest. He has been enthusiastically



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ALESSANDRO BONCI.

received by the American public, which recognizes him to be the great exponent of the bel canto art of singing. During the summer he received a number of offers for concert engagements for next winter, but was compelled to refuse them on account of his engagement with the Chicago Grand Opera Company, which will claim his services during the entire season, thus rendering it impossible for him to devote any of his time to the concert stage.

Signor Bonci has been requested to sign a contract for appearance in San Francisco at the Panama-Pacific Exposition in 1915, but owing to many engagements and various offers made him, he is unable to see his way clear to the signing of any contract so far in advance. The opera management in Buenos Aires made the noted tenor an offer, early in the spring, for a summer engagement, but Signor Bonci was unable to accept on account of his engagements in Italy which had been signed up last year.

Signor Bonci begins his season in Chicago about the first week of January.

Music Criticism.

The best musical criticism I ever listened to, and perhaps the most convincing criticism possible, I overheard at Marseilles last year during a table d'hôte. Two commercial travelers were discussing the topic of the day, whether Rossini or Meyerbeer be the greater master. As soon as one had attributed the higher excellence to the Italian master, the other demurred; not with dry words, however, for he trilled some of the especially beautiful melodies from "Robert le Diable." Thereupon the first could find no more convincing repartee than zealously to sing counter passages from "Le Barbier de Seville," and thus did they both continue throughout the repast.

Instead of a noisy exchange of insignificant phrases, they gave us most exquisite table music, and finally I had to admit that people either should not dispute at all concerning music or should do so in this charmingly realistic fashion.—Heinrich Heine.

An outdoor performance of Gluck's "Alceste" was given in the woods near Caunterets, France, after the manner of Ben Greet and his Shakespearean Players.

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Celene Loveland Relaxing.

Celene Loveland has been spending the greater part of her vacation in the Mohawk Valley of New York State, where she has a farm of ninety-four acres. It is an old



CELENE LOVELAND ON HER FARM.

country estate which has been in the family for a great number of years, the present house on the premises having

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been erected in 1785. It harbors some splendid pieces of antique colonial furniture, of which Miss Loveland is justly proud. The place is stocked with fine cattle and a large number of chickens, the accompanying photograph showing Miss Loveland in the act of calling the chickens to be fed.

The collie pup in the foreground is Miss Loveland's constant companion whenever she visits the farm.

Fischer in Atlantic City.

The accompanying picture shows Arthur Fischer, the young American pianist, spending a short time at the seashore.

Mr. Fischer has a very tender place in his heart for young children, and in this picture, which was snapped by some of his friends, we find him in his greatest delight. The nurse from whom he took the child had no objection



ARTHUR FISCHER IN A NEW POSE.

to the picture when she learned with whom it was to be taken.

A. Floryn's Opera Plans Maturing.

A Parisian who recently returned home, in discussing the growth of art and artistic appreciation in America, declared that the one thing impressing him most agreeably

was the growing affection in the national heart for good music, for stable things really worth while. The ragtime craze he characterized as an unwholesome fever, a hilarious hysteria which was sure to pass and to be supplanted by a sane, wholesome taste in music. He had listened to the bizarre compositions of many of the ephemeral Broadway shows, and the very abundance of this class of entertainment furnished him with the surest hope for something better in the future. The recent successful revival of light opera—the Gilbert and Sullivan classics—would go far, it would seem, to sustain the opinion of the Parisian visitor.

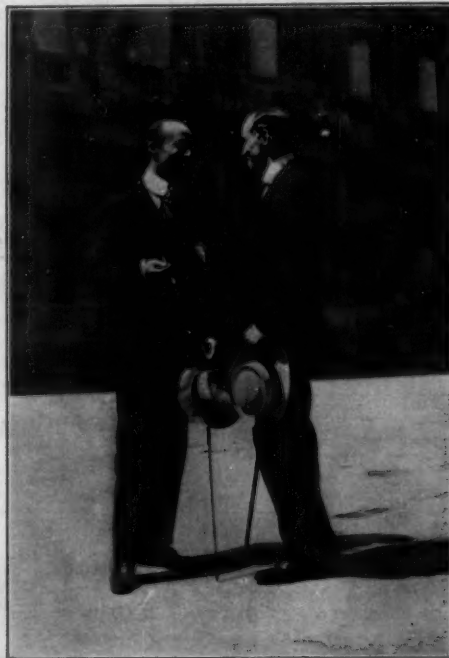
Amédée Floryn believes that the broad public taste will eventually swing gratefully back to melodious light opera or opera comique, but not the comic opera of the cheap workmanship of the made-to-order show. He is organizing a company which will, he claims, give the best of the light operas, including the most popular products of Gilbert and Sullivan, of which "The Mikado" will be especially featured. It is also intended to feature "Boccaccio," "The Beggar Student," "Fatinitza," "Olivette," "Carmen," "The Mascot" and "The Chimes of Normandy." "Fortunio," by Messager, director of the Grand Opera of Paris, will also be presented.

Mr. Floryn's plans are said to be rapidly maturing and he is giving personal attention to every detail, for he has had the advantage of many years of experience both in the managerial and artistic end of musical enterprises. He has been associated with Maurice Grau, the National Opera Company, the American Opera Company and with such eminent artists as Judic, Aimee, Theo and others.

"Light opera is the spring sunshine of theatrical entertainment," says Mr. Floryn, "and it is this sunshine that will create health and cheerfulness in the dispositions of the great mass of people who like graceful, tinkling music. I am backing this idea for all I am worth."

Italian Conductor to Accompany Hamlin.

An interesting musician will be heard in America next season, for the first time, in the person of Maestro Edw.



MAESTRO SACERDOTE AND GEORGE HAMLIN IN MILAN.

Sacerdote, the eminent Italian conductor and pianist, who has been engaged by George Hamlin, of the Chicago Grand Opera Company, as accompanist on the latter's concert tour which will open in Salt Lake City, October 3.

Maestro Sacerdote was the orchestral conductor whom Madame Melba took with her and her opera company to Australia, on her recent brilliant tour of that country, and he is a musician of sterling attainments. An accomplished linguist, he has a comprehensive knowledge of French, German and English at his command, besides his native Italian, and is a favorite operatic coach. Many opera singers owe much of their training to this clever and versatile Italian, who, oddly enough, is as much at home in German opera as in Italian. Maestro Sacerdote is a former pupil of Arthur Nikisch.

She was a woman of few words. One afternoon she went into a music store to buy the book of an opera for her daughter. A salesman walked up to her and in a quiet way the visitor said:

"'Mikado' libretto."

"What's that, ma'am?"

"'Mikado' libretto," repeated the woman.

"Me no speakee Italiano," he replied, shaking his head.—New York World.

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Vida Llewellyn an Athlete.

Vida Llewellyn, the Chicago pianist, is pictured herewith at her home in La Grange, Ill., where she spent a part of her summer vacation. Miss Llewellyn is an all



VIDA LLEWELLYN RETURNING FROM A GAME OF GOLF.

around athlete and plays golf probably as well as she does the piano.

Miss Llewellyn left Chicago Tuesday, September 2, for New York; she will sail on the steamship President Lincoln on September 4 for Berlin. Miss Llewellyn will do some concert work in Europe this season, but her time will be principally taken up with coaching and increasing her repertory for next season's concert tour in the United States, which tournee is to be under the management of the Concert Direction M. H. Hanson.

Hugo to Teach in Conservatory.

John Adam Hugo has been engaged as head of the piano department of the New York School of Music and Arts, 65 West Ninety-seventh street, New York, of which Ralfe Leech Sterner is the director. Mr. Hugo's ability as a pianist and teacher is well known and he will undoubtedly prove a valuable addition to the faculty of this institution.

Morning Music.

Through the gates of dawn is driven
Mighty Phoebus in his car,
And the gloom of night is riven
By his lances hurled afar.
Now the winds of dawn awaken,
With a bugle note they call,
And my resolution's shaken,
But I shan't get up at all!

Now the little birds are singing
Their sweet matins in the trees,
And the cock's shrill cry goes ringing
In defiance down the breeze,
Now the world begins to shuffle
And repose from all has fled,
And they rise and don their duffle,
But I shall not leave the bed!

I can hear the dishes clatter,
I can hear the housemaid yawn;
Now I hear the children chatter
As they put their garments on.
Now I hear the missus calling,
"Do you mean to sleep all day?"
And—the thought of it is galling—
I shall get up, right away!

—New York Globe.

"Now the waltz is going out with restaurant orchestras?"

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Thibaud Due in December.

Jacques Thibaud, the French violinist, will sail for America so as to arrive here about Christmas for the tour he will make under the management of Loudon Charlton. Thibaud will make the first appearance of his tour in Bos-



JACQUES THIBAUD.

ton on December 28 in a joint recital with Harold Bauer in Symphony Hall. The violinist has frequently appeared on the Continent with Bauer, and with such success that similar joint appearances will be made a special feature of

his three months in America. Following the Boston appearance Thibaud will go to Montreal for an orchestra engagement with the National Opera Company. On the afternoon of January 5 he will give a recital in Aeolian Hall, New York, and on January 7 in Indianapolis with the Maennerchor of that city. Appearances with the St. Louis Symphony Orchestra under Max Zach, are scheduled for January 9 and 10, while on the 12th a recital will be given in Cincinnati under the auspices of the Matinee Musicale.

Thibaud's first joint appearance with Harold Bauer in New York will be given in Aeolian Hall, February 7, and the following evening in Brooklyn at the Academy of Music. Two of the three appearances booked with the New York Philharmonic Society under Josef Stranek, will be made on February 12 and 13, after which the violinist will go to the Middle West filling a recital engagement in Oberlin on February 17, and orchestral appearances in Chicago and Denver on February 20, 21 and 27 respectively. Bauer and Thibaud will be heard in Chicago on the evening of March 1, and at other points in that vicinity during the following week. Thibaud's tour will extend as far South as New Orleans, where he is booked for a recital early in March.

Florence Mulford's Successes at Ravinia Park.

Florence Mulford, of the Metropolitan Opera Company, who has been singing contralto parts in the summer opera performances at Ravinia Park, Chicago, has won a distinguished success there with her singing as well as with her interpretations. Of her recent performances of Azucena in "Trovatore" and Nancy in "Martha," the Chicago press commented as follows:

It was a pleasure to hear Florence Mulford again in something of a role. Why doesn't someone write a new opera in which the leading role is that of the contralto? Whoever does will incur the everlasting gratitude of the long suffering contralto, who generally has to be satisfied with playing second fiddle. Miss Mulford's rich, mellow voice is well adapted to the role of Azucena, which she sang last night, and her performance throughout was most artistic.—Daily News, August 19, 1913.

In many ways the star number of the performance was Florence Mulford's exquisite rendering of the romantic "Ah, 'Tis Love I



FLORENCE MULFORD.

Crave." The rich mellowness of her voice, the depth of feeling betrayed, and the tender longing of her interpretation, placed this young artist securely in the memory of a public whose opportunity to hear her in a role that is worth while is rare, owing to the scarcity of "fat" contralto parts in opera. She was compelled by the appreciative audience to repeat the solo, and it lost nothing by the repetition.—Daily News, August 14, 1913.

Last week Madame Mulford sang Albine in "Thais" and repeated a splendid performance of Nancy.—(Advertisement.)

Turning of the Worm.

[From the Portland, Ore., Journal.]

Because the patrons of a dance hall in Albany, Ore., persisted in dancing the "Angleworm wobble," the "Salome glide," the "Bunny hug," the "Frisco dip" and other suggestive dances, an orchestra which was furnishing music for a dance held here this week picked up their instruments and left the hall and refused to return until the dancers had promised they would not further conduct themselves in an improper manner.

Fifteen or twenty Albany musicians recently held a meeting, at which they made an agreement that in the future at any dance at which they might be furnishing music they would stop playing immediately when any of the dancers started "ragging," and would leave the hall for the evening, charging their employer for a full evening's engagement. This was the first occasion that the musicians put their edict into effect.

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EVAN WILLIAMS.

pelled to travel sixty thousand miles every year and his season is without beginning and end.

The fall dates for Mr. Williams are, it is reported, being rapidly filled and the outlook assures him another strenuous season. His New York recital will take place on Friday, November 7.

SUMMER NOTES.

Alice Pettengill, of St. Louis, long prominent there as a specialist, "teacher of teachers of the piano," ear training for pianists and singers, rhythm, keyboard harmony and thorough bass, etc., has had urgent offers to remove to New York City. She will, however, remain in St. Louis this season, at least, where, as accompanist during fourteen years for the Morning Choral and for all solo artists, she has an enviable clientele.

Robert Stuart Pigott, who has been substituting for Reinald Werrenrath at his church during this summer, has gone on tour through Canada, returning to the metropolis September 20.

Parson Price's vocal pupils, C. R. Hopkins, basso, and Walter Connolly, baritone, with Mrs. Hopkins, have been very successful in the Hopkins play, "How Much is a Million?" in its Chicago run this summer. Local papers speak highly of their "resonant voices," "carrying quality," etc., qualities possessed by all Price pupils, from Marlowe and Sothorn to Doris Keene.

Maude Southworth sang at the Methodist Church, Norwich, N. Y., August 24, and next day, under the caption "Delightful Music at M. E. Church," the Norwich Sun said:

The Methodist Church auditorium was comfortably filled for both the morning and evening services Sunday. The special music which had been advertised in The Sun of Saturday's issue brought many from other denominations.

Maude Southworth was the soloist of the morning service and sang John Prindle Scott's "I Know in Whom I Have Believed." Miss Southworth is the daughter of Rev. and Mrs. J. S. Southworth, of Silver street, and was formerly a member of the Methodist choir. Miss Southworth is now a member of the editorial staff of the MUSICAL COURIER, a high class New York weekly musical periodical. Her beautiful contralto voice has not been heard by

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Norwich congregations in several years, although Miss Southworth sings in a number of New York churches. Her audience was most appreciative of her solo and the duet, "The Lord Is My Shepherd," by Smart, which she sang with Mrs. B. E. Reynolds.

Miss Southworth studies with that excellent voice specialist, Hattie Clapper Morris, teacher of Margaret Keyes, Madame Strakosch, Lillian Russell and others.

Louis Arthur Russell announces the opening of the Russell Studios, Carnegie Hall, Manhattan, and College of Music, Newark, September 8 and 9, respectively. The special announcements include the opening of normal classes for teachers in the Russell systems of music study (piano, voice, theory); also technic classes, lecture classes for physical training; music reading; interpretation, theory, etc. Mr. Russell also announces a special course of illustrated lectures on "Musical Form." The usual course of artists' recitals will be given during the fall term. The annual spring series of concerts in New York and in suburban places were the most successful in the history of the Russell studios. Especially marked were the recitals of compositions of Mr. Russell in the Wanamaker auditorium and Carnegie Hall during June.

Mr. and Mrs. John W. Nichols have finished a most successful season at Chautauqua, N. Y., where Mr. Nichols was tenor soloist. He appeared in concert with such well known musicians as Ernest Hutcheson, pianist, of Berlin; Frank Croton, bass, of New York City; Sol Marcossion, violinist, of Cleveland, and many other well known artists. He also opened a meeting of Missouri people, under the charge of Governor Hadley, in the large amphitheater, by singing the Missouri State song, for which he was greatly applauded by the Governor and audience. The following is a press criticism from the Chautauqua Daily:

He is one of the most satisfying singers ever heard here. His voice is pleasing in its quality, sweet and sympathetic to the highest tones and remarkable for its clarity. Such diction is seldom heard. In any sort of a song Mr. Nichols' voice is heard to the farthest points of the huge amphitheater, and every word falls clear as a bell.

Amy Titus Worthington, the pianist and composer, expects to arrive in New York City this week, to attend to the bookings of her very interesting and successful soirée musicale; the same was much enjoyed at the Hotel Plaza last May.

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OBITUARY

Edward Morris Bowman.

Prof. Edward Morris Bowman, the well known pianist, organist and musical educator, died last week at his home, 799 East Seventeenth street, Flatbush, L. I. He had been ailing since last spring and had to give up his customary summer sojourn at his beautiful country home in Squirrel Island, Me., one of the show places of that resort.

Professor Bowman was born at Barnard, Vt., July 18, 1842, the son of Joseph and Aesnath Borroughs Bowman.



THE LATE EDWARD MORRIS BOWMAN AND WILLIAM MASON.

He traced his descent from Nathaniel Bowman, one of the founders of Watertown, Mass., who emigrated from England with John Winthrop in 1630, and on his father's maternal side Professor Bowman came of stock that included Richard Warren and Sarah Trilley, Mayflower Pilgrims.

Musical and other honors fell thickly upon Professor Bowman after his return from his studies in Europe. Among other things he was a member of the Royal College of Organists of London; member and one of the founders of the American Guild of Organists; founder and president for nine terms of the American College of

Musicians; president for five terms of the Music Teachers' National Association; professor and director of music in Vassar College for four years; member of the executive board of the Brooklyn Y. M. C. A.; member of the department of music of the Brooklyn Institute of Arts and Sciences; member of the board of governors of the Squirrel Island village corporation, and president of the Virgil Clavier Manufacturing Company.

From 1867 to 1887 he was organist and choir director at the Second Baptist Church of St. Louis. Before that he had been organist in Trinity Church in this city. Returning East in 1887, he became organist of the Peddie Memorial Baptist Church of Newark, N. J., until 1894, when he was called to the Baptist Temple, Brooklyn, at the solicitation of Dr. Myers. Professor Bowman founded the choir of more than 100 picked voices whose singing is a notable feature of the service. He resigned from the Baptist Temple in 1906 and went to Calvary Church in Manhattan, where he organized a large choir. He was organist and choir director of Calvary Church at the time of his death.

Besides being an organist of note, the deceased stood high as a pianist and a teacher of the piano, and his studio in Steinway Hall was daily filled with pupils, most of whom studied with him the Mason Method, which he was peculiarly fitted to teach because of his many years of association with Dr. Mason.

Professor Bowman never recovered from an accident that occurred at his home last spring, when a lamp exploded and he and Mrs. Bowman were severely burned. Professor Bowman, in trying to put out the fire, sustained serious hurts and it was thought at the time that he would not recover.

Personally, Professor Bowman was an extremely popular man, genial, high minded, charitable, and gifted with an unusually abundant flow of humor. His death is mourned by a host of friends, many of whom paid tribute of grief at his funeral.

Michael Maybrick.

Michael Maybrick, who, under the name of "Stephen Adams," wrote many popular songs, died at Buxton, England, last week at the age of sixty-nine. He was a native of Liverpool, but had lived for many years in the Isle of Wight, where he devoted himself to municipal politics, serving five terms as Mayor of Pyde. Some of his best known songs were "The Holy City," "The Star of Bethlehem," "Nancy Lee," "A Warrior Bold," "The Blue Alsatian Mountains" and "The Midshipmite."

Edward L. Rea.

Edward Lawrence Rea, an operatic baritone, died Saturday, August 23, in New York. Mr. Rea was thirty-seven years old and was born in Chicago, but left there when a small boy. He gave concerts in London and New York. The interment was in Oakwoods Cemetery, Chicago.

Massenet's "Herodiade" was revived recently at Aix-les-Bains.

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